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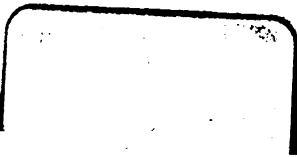
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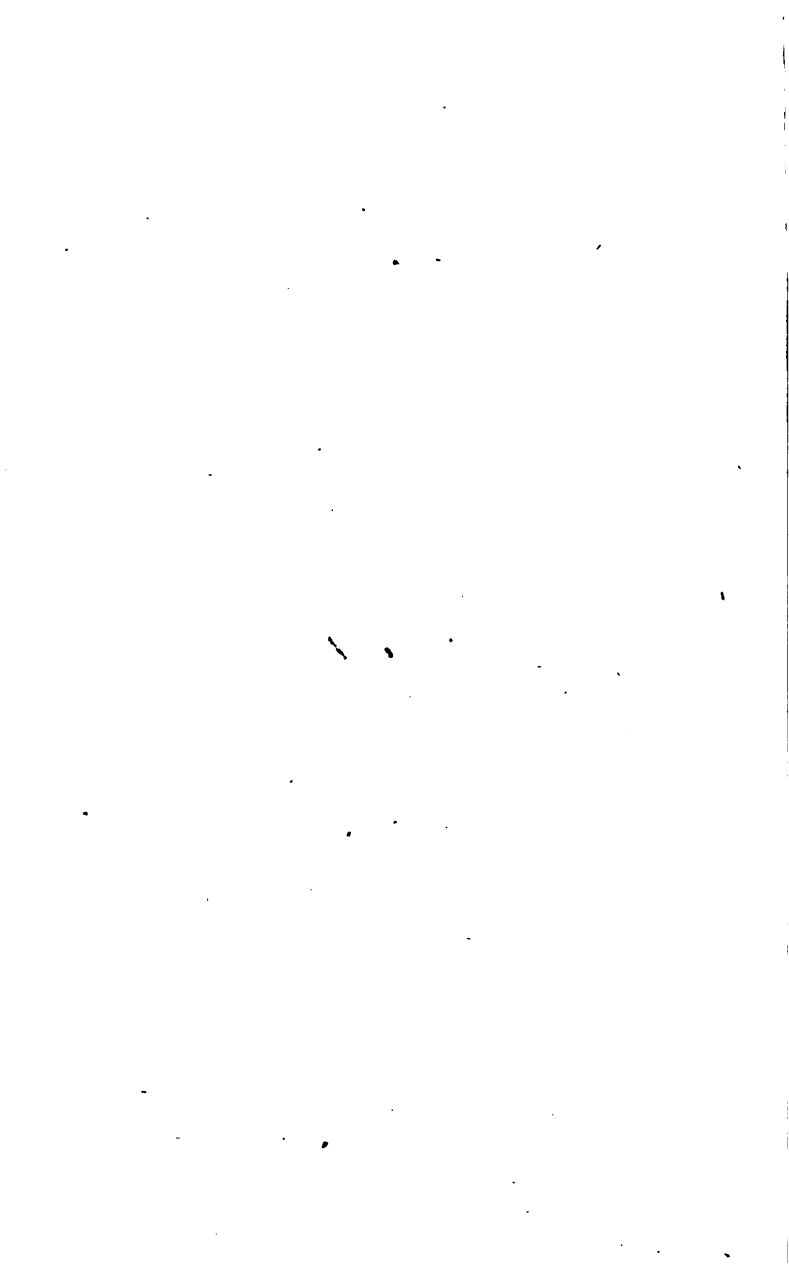
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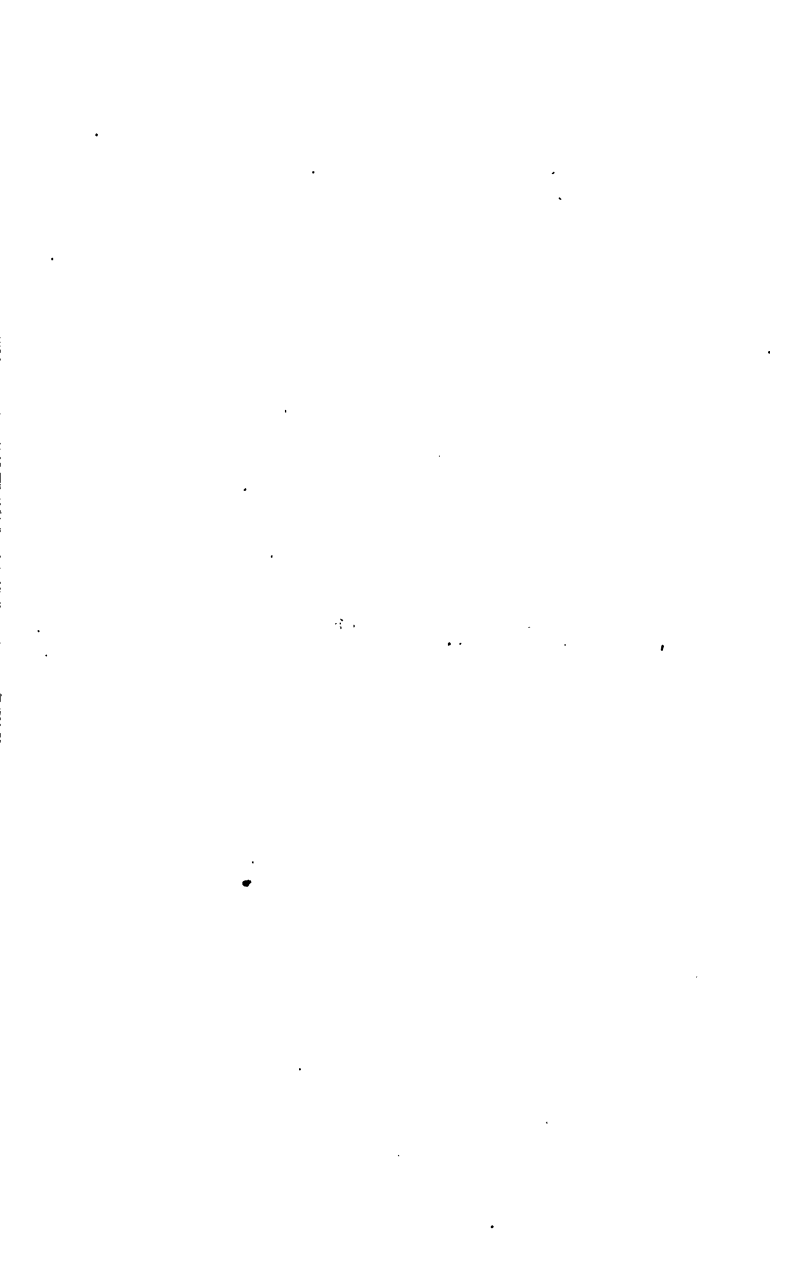
London

March 27. 1834.

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A  
**GRAMMAR OF ELOCUTION.**



A

# GRAMMAR OF ELOCUTION:

IN WHICH

THE FIVE ACCIDENTS OF SPEECH ARE EXPLAINED  
AND ILLUSTRATED;

AND RULES GIVEN,

BY WHICH A JUST AND GRACEFUL MANNER OF DELIVERY  
MAY BE EASILY ACQUIRED.

BY

THE REV. SAMUEL WOOD, B. A.

“ Art is but Nature better understood.”—POPE.

SECOND EDITION.

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## ADVERTISEMENT.

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THE want of a good work on Elocution has long been felt. The best which we possess, is *Walker's Elements*; but in many parts it is very defective, and it is so diffuse and so voluminous, that few students have patience sufficient to endure its prolixity, for the sake of the really valuable matter which it contains. Mr. Walker was the first who developed an important principle; and it was to be expected that, in illustrating the application of his theory, he would be led into discussions, which they who come after him, and who take his principles for granted, have no occasion to repeat. His *Elements* is a most valuable treatise, but in order to make it useful in a practical view, it is necessary that its redundancies should be curtailed, that its style should be compressed, that its principles should be more fully developed, and its omissions supplied. This is what the Author of the present work has endeavoured to do; he has taken the *Elements* as his basis, and has supplied from other sources the matter in which they are deficient. Mr. Walker evidently did not understand the subject of Rhythm; this part, therefore, has been supplied from *Steele's Proso-*

*dia Rationalis*, and *Chapman's Rhythmical Gramma* and *Music and Melody of the English Language*. To these works the Author is indebted for all that he has thought it necessary to say respecting Quantity and Rhythm, and he would recommend them to the attention of those who wish to enter more deeply into the subject.

For many valuable suggestions in various parts of his work the Author has also to acknowledge his obligations to John M. Vandenhoff, Esq., of Liverpool, whose exquisite reading in private is equalled only by his striking representation of character and passion on the stage.

32, UNIVERSITY STREET, LONDON,  
*March 25th, 1833.*

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In this Second Edition some corrections are made, and some new illustrations introduced; but no essential principle of the first edition is touched.

*November 18th, 1833.*

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\* \* *Mr. Wood's Terms for Tuition may be known, by applying at Mr. Taylor's, Upper Gower Street.*

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**CORRIGENDA.**

**Page 16, line 14, for *deserved* read *deserve*.**

**Page 19, line 7 from bottom, dele "*the preposition*."**

**Page 120, note, for 96 read 97.**

# INTRODUCTORY ESSAY.

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## ON THE IMPORTANCE OF ELOCUTION, AND THE NECESSITY OF STUDYING IT AS AN ART.

THAT a good Elocution is a highly useful accomplishment, is a truth too obvious to require any labour-ed proof. Every one must acknowledge it to be desirable that whatever be read or spoken should not only be barely understood, but conveyed with its full force and spirit to those to whom it is addressed. The object of all public speaking is either instruction or persuasion, or both; and it is certain that these objects will be but imperfectly accomplished, by him whose enunciation is hurried and indistinct, whose tone is monotonous, or whose gesture is awkward and inappropriate. We are always pleased with the speaker whose manner of delivery is just and graceful, though his matter be of little weight; and we are equally wearied with him whose manner is faulty and unnatural, though his matter may be fitted to instruct or to convince us.

But, although the importance of a good elocution is generally acknowledged, this accomplishment is seldom

possessed. Few of our public speakers can be accounted finished orators; and it is a general complaint against the great majority, that there is something in their delivery which is disagreeable, or at best uninteresting. The mannerism of the Senate is almost proverbial; at the Bar there is comparatively but a small number of speakers who can address a Jury with effect; and in the Church there is even more to be complained of than either in Parliament or the Courts of Law; for nothing is more common than to hear people assign as a reason for their absence from public worship, that their Preacher is so inaudible, so ungraceful, or so dull, that they can derive but little either of pleasure or profit from attending on his ministry.

As the first step to the removal of an evil is the knowledge of its cause, it is important to inquire, To what are we to attribute this want of a good elocution? To this the answer is obvious, that no man can be expected to excel in that in which he has never been instructed—in other words, that it would be unreasonable to look for good public speakers, in a country in which elocution forms no regular part of a liberal education. Those of our youth who are the expectants of an ample fortune, or who are destined for a profession, are instructed at our Colleges in the whole circle of the sciences; they spend year after year in the acquisition of the dead languages and of profane and sacred learning; but in reading and speaking they have either no instruction at all given them, or such only as is very general and insufficient. They are supplied with abundance of learning, but as to the art of applying it directly to the instruction and persuasion of their fel-

low-men, they are left almost entirely to themselves; so that there is much pertinency in the following query of a late Bishop of Cloyne, namely, "Whether half the learning of these kingdoms be not lost, for want of having a proper delivery taught in our Schools and Colleges?" This is the immediate source of the evil; but before we can discover the true remedy, we must trace it still higher, and ask, Why it is that Elocution is not taught in our places of public education? The reason of this is, because they who are at the head of these establishments, do not think that it is a thing to *be* taught. They are possessed with a very common prejudice, that Elocution is a subject to which few rules are applicable, and that a young man has himself only to blame, if he do not attain a good delivery by his own unaided exertions. This is the principal reason of the neglect; but there is another which has, no doubt, considerable influence: it is the idea that systematic instruction in Elocution is likely to induce an artificial and unnatural manner. Let us examine these two objections at length.

It is said that Elocution cannot be taught as an art. But why not? We have an art of Painting and of Sculpture, of Fencing and of Riding, and why should we not have an art of Reading and Speaking? They who refuse to consider Elocution in this light, are too apt to regard nature and art as opposed to each other—than which notion none can be more unfounded. Art is a system of rules drawn from the observation of nature, or, as Pope has well expressed it,

Art is but Nature better understood.

To study Elocution as an art, therefore, is not to give

up nature, but only to follow her in a more regular and systematic manner. In the old treatises on this subject we are perpetually exhorted *to follow nature*; and the direction is given so repeatedly, that our ears are wearied with the very sound of the words. But the only question which can here be of any importance is, *What is natural?* What are those pauses, those elevations or depressions of the voice, those tones, and those gestures, which we should naturally and spontaneously adopt, if we were engaged in conversation, or which would characterize the discourse of a man of good natural powers, and a correct taste, when speaking extempore? If we can discover these, why not point them out, and endeavour to reduce them to general rules? Why not consider the kind and quality of voice, the pauses, the emphasis, and the inflections, which some particular sentence, or member of a sentence, requires, and on this found a general rule, which will be applicable to all sentences of similar import and construction? Let us take an example:

The soul, considered abstractedly from its passions, is of a remiss and sedentary nature, slow in its resolves, and languishing in its executions.

In this sentence it is *natural* to let the voice fall on the words *sedentary nature*, and on inquiring the reason, we find that it is, because the first part ending at *nature* makes perfect sense, and is not modified by what follows. Why, then, should we not lay it down as a general rule, that *all* sentences of this construction require a fall of the voice where the sense is completed; or, in other words, that all *loose sentences* require the falling inflection before the loose clause? Again,



Physicians recommend temperance as one of the best means of preserving health.

In this sentence it is as *natural* to keep up and suspend the voice on the word *temperance*, as it is to let it fall on the words *sedentary nature* in the former instance; and, on inquiry, we find the reason to be, that, although the first member makes perfect sense, it is yet so modified by the second, as to form what may be called a *compact sentence*. Why, then, may we not lay it down as a rule here also, that *all* sentences of this kind require the rising inflection at the end of the first principal constructive part, or immediately preceding the modifying member? Again,

A few sighs, ejaculated in an hour like this, are but a poor atonement for a life spent in vicious pursuits.

In this sentence we *naturally* suspend the voice not only on the words *sighs*, *this*, and *atonement*, but on *pursuits* at the end; and the reason is, because the sentence throughout denotes what is *negative*, *weak*, *inconsiderable*, *insufficient*, and to express this, the rising inflection is much more appropriate than the falling. Why, then, should we not lay it down as a rule, that *all* sentences expressive of what is *weak* or *inconsiderable* must terminate with the rising inflection? Thus to deduce general rules from the observation of particular instances, is what the art of Elocution professes to do; and it is clear that when this is done, a great point is gained; the business of learning to read or speak is wonderfully facilitated, and the progress which an attentive student may make is both rapid and sure.

It is in vain to urge, that good sense, and a culti-

vated taste, are all that are requisite to form a good public speaker; for, although it is very true that they who are possessed of good abilities will do much for themselves which others of inferior abilities are obliged to *have* done for them, it cannot reasonably be doubted that even the most gifted may accelerate their progress by availing themselves of the matured experience of those who have preceded them. It must not be imagined that the progress which a youth of the best sense and of the best taste makes in reading is independent of all rule; it arises, in fact, from his compliance with rules which he has made for himself, and which lie treasured up in his mind, though he himself may scarcely be aware of their existence; and quick as his perception may be, it is too much to affirm that it may not be aided by the experience of those who have made the subject their professed study. If, then, even to those who are blessed with genius, rules be of use, how indispensable must they be to those who have no genius to boast! In short, we may apply to reading what Pope said of writing:

True ease in writing springs from art, not chance,  
As they move easiest who have learned to dance.

But it is further objected, that to teach Elocution by rule is likely to produce an artificial and unnatural manner. To this it may be replied, that it is unfair to argue from the abuse of any thing to its utter inutilty. Because some of those who have studied the subject *secundum artem*, have fallen into a stiff, artificial, or affected manner, we are not authorized to conclude that the rules of art are unable to form a na-

✓ tural and unaffected speaker. The fact is, that they whose manner is unnatural and affected, are those who know their art but imperfectly; they are those who have not taken the pains to study the subject thoroughly, or who are influenced by their conceited opinions, to act in opposition to the rules which they have learnt—*ars est celare artem*, or, in other words, *perfect art is art concealed*. And, on the other hand, it is to be expected that they who are not perfect in their art will make exhibitions of themselves which are any thing else than pleasing, because their application of the rules which have been given them will be accompanied by an evident effort. But to argue from such instances as these, that rules are not only useless but injurious, would be illogical in the extreme.

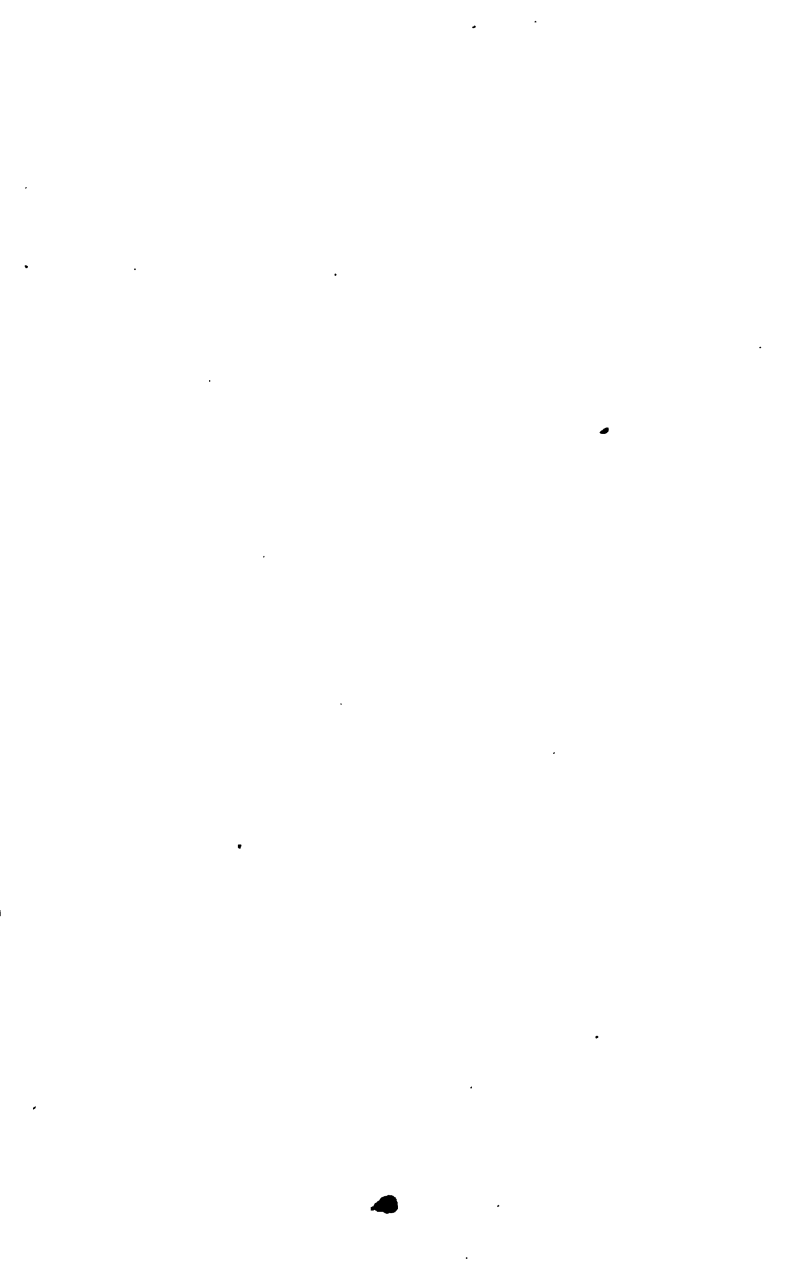
✓ The necessity of teaching to read by rule will be still more evident, if we consider the obvious defects of the only two other modes which have been adopted. One of these is to leave the student to himself, requiring him at the same time to aim at improvement by diligent study and practice. Of this method it may be sufficient to observe, that although it may to a certain degree succeed with those, who can boast of that superior quickness of perception which almost intuitively discerns what is just and natural, yet with the great majority it will be found to be at best inefficient; or they will even confirm themselves in defects, which they imagine to be excellencies.

The other method is that of imitation, the instructor reading a passage, and the pupil reading it after him. The principle of this method is, *Read as I do*. But *why* read as you do? it may be asked.

How do I know that your reading is correct? For what reason is it that you read this passage in one way, and that in another? Have you any other reason to assign for it than a mere general and indefinite appeal to your own ear or taste? Is this the only ground on which you pretend to teach others to read? If so, then I am entitled to conclude that the real principle of your method, when plainly stated, is nothing more or less than this—*Read as I do, without any reason for it.* Granting even that the instructor reads well, and that the pupil follows him exactly; the effect of this method can be only transient and limited. When the pupil comes to a second passage, he will be as little able to read that without hearing it read, as he was to read the first before it was read. Or supposing even that he has sufficient discernment to discover which sentences are similar, and therefore reads them correctly, he will still be at a loss when he meets with others of a new construction. In short, this method is quite as ridiculous, as if a man were to attempt to learn the art of Historical Painting by merely copying the works of the great masters, without acquiring any knowledge either of the structure of the human body or the laws of perspective. Though it is of great consequence that good models of reading and speaking should be exhibited to the pupil, these are by no means sufficient to effect the purpose in view. He who would make a good reader of his pupil must not say to him, *Read as I do*, but, *Read according to the rules which I give you.* This is the only true method of teaching to read, since it is the only one which can produce an extensive, a certain, and permanent effect.

Were this method to be generally adopted, we should then be gratified much more frequently than we now are with good reading and speaking, both in public and in private. We should then much seldomer have occasion to request our friend to repeat what he has just said; a more correct and elegant manner would be imparted to conversation, and family worship would become infinitely more instructive and impressive than it is to be feared that it now is. Our Senators would then divest themselves of that unpleasant peculiarity of manner which distinguishes most members of parliament; we should have a greater number of good Pleaders at the Bar, and fewer bad speakers on the Stage; and, what is of still more consequence, our Churches and Chapels would then be filled with crowds of attentive and devout worshipers, instead of being, as they now too frequently are, either half empty, or occupied by persons who feel but little of the spirit which the place and the subject are so well fitted to excite.

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# GRAMMAR OF ELOCUTION.

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## CHAPTER I.

### DEFINITION OF ELOCUTION AND OF THE FIVE ACCIDENTS OF SPEECH.—PAUSE.

**ELOCUTION**, in the modern sense of the term,\* is that pronunciation which is given to words when they are arranged into sentences and form discourse. As a part of Rhetoric it relates simply to delivery. Rhetoric, or the art of persuasion, may be considered in three lights, as relating either to the matter of what is delivered, to the style, or to the manner of delivery. In the two former views, it refers to the selection and arrangement of such arguments, illustrations, and language, as are most likely to have the effect of convincing or persuading those whom the

\* Cicero uses *Elocutio* to denote *the choice and order of words*; and in this sense the term *Elocution* has been applied by many of our own writers: but it is now generally used to denote *oratorical pronunciation or delivery*, without any reference whatever to style.

speaker addresses; in the third it includes the tones of voice, the utterance, and enunciation of the speaker, with the proper accompaniments of countenance and gesture. The art of Elocution, therefore, may be defined to be that system of rules, which teaches us to pronounce written or extemporaneous composition with justness, energy, variety, and ease; and agreeably to this definition, good reading or speaking may be considered as that species of delivery which not only expresses the sense of the words so as barely to be understood, but at the same time gives them all the force, beauty and variety of which they are susceptible.

As there are in written language nine sorts of words, called, in Grammar, parts of speech, so are there in spoken language five accidents, or properties. These five accidents of speech are Pause, Inflection, Quantity, Emphasis, and Force.

**PAUSE** is the interval of silence or rest between words and sentences.

**INFLECTION\*** denotes the turn or slide of the voice either upwards or downwards.

**QUANTITY** denotes the relative value of sounds, and also of pauses, in duration of time.

**EMPHASIS** is the stress which distinguishes syllables or words from one another.

\* This accident of speech is commonly called *Accent*, but the term *Inflection* is here preferred as being less ambiguous.



FORCE or QUALITY is the loudness or softness with which spoken sounds are uttered.

With respect to Pause it will probably be supposed that there is little to be learnt from any Elocutionary rules, since we have already in the grammatical points sufficient guides for all the pauses necessary in reading; but very slight observation will shew that these points are *not* sufficient as guides in reading. In the first place, even supposing them to be placed as accurately as possible with reference to the grammatical structure of the sentence, they do not occur half so frequently as good reading requires. This it will be easy to demonstrate. Thus with respect to the *comma*, Bishop Lowth, one of the most eminent of our grammarians, has told us, that a simple sentence (that is, a sentence which has but one subject and one finite verb) admits of no point by which it may be divided or distinguished into parts. This he illustrates by the following example:

The passion for praise produces excellent effects in women of sense.

Here *the passion for praise* is the subject or nominative phrase (as it may be called) to the verb *produces*, and *excellent effects in women of sense* is the object, with its concomitant circumstances or adjuncts of specification, as Bishop Lowth very properly terms them. "This sentence," he says, "is a simple sentence, and admits of no point by which it may be distinguished into parts;" and, as

far as grammar is concerned, we will admit (for the sake of argument at least) that it does not. We will also admit that it is *possible* to pronounce this sentence without once drawing the breath; but every one will allow that, if a short pause be made after the word *praise*, not only is the sentence read more easily, but its sense is more clearly and forcibly expressed; and also that, if another pause be made after *effects*, the reading is still further improved. Thus,

The passion for praise, produces excellent effects, in women of sense.

But the necessity for additional pauses to those specified by the points in Grammar will be more apparent, if we take a simple sentence of greater length than the former. Thus,

A violent passion for universal admiration produces the most ridiculous effects in the general behaviour of women of little sense.

This is strictly a simple sentence, for it has but one subject and one finite verb: it does not, therefore, according to Bishop Lowth, admit of a pause between any of its parts. But it would be very difficult, if not impossible, to read this sentence without drawing the breath once at least, if not twice. Some pauses, therefore, are necessary: the most necessary would be after the words *admiration* and *effects*; and good reading requires one also after *passion* and *behaviour*: thus,

A violent passion, for universal admiration, produces

the most ridiculous effects, in the general behaviour, of women of little sense.\*

The grammatical points are also insufficient as guides in reading, because their quantity, that is, their duration in point of time, does not suit all the variety of passages to which they are applied. The points used by grammarians are the *Comma*, the *Semicolon*, the *Colon*, and the *Period*. The *Comma* represents the shortest pause; the *Semicolon* a pause double that of the *Comma*; the *Colon* double that of the *Semicolon*; and the *Period* double that of the *Colon*; or, according to others,

The Semicolon	}	represents	}	double	}	the time	
The Colon				a		triple	of the
The Period				Pause		quadruple	Comma

Whichever of these ratios of relative length we assign to the grammatical pauses, it will be clear

\* Mr. Murray allows that "a simple sentence, when it is a long one, and the nominative case is accompanied by inseparable adjuncts, may admit of a pause immediately before the verb." Still he lays it down as his first rule for the comma, "With respect to a simple sentence, the several words of which it consists have so near a relation to each other, that, in general, no points are requisite, except a full stop at the end of it: as, 'The fear of the Lord is the beginning of wisdom.' 'Every part of matter swarms with living creatures.'" But in the two instances here adduced, good reading, or even the taking of breath, requires a pause after the nominative phrase.

from the following examples, that their application will not produce good reading :

Our duty to our Maker, to each other, and to ourselves, is fully answered, if we give them what we owe them.

In this sentence every one will perceive that the sense is more clearly expressed, if there is a longer pause at *ourselves* and at *answered*, than at *Maker* and at *other*, although these words are all followed by the same mark of grammatical punctuation, namely, the Comma.

The qualities of candour, fortitude, charity, and generosity, for instance, are not in their own nature virtues; and if ever they deserved the title, it is owing only to justice, which impels and directs them.

In this sentence a longer pause is required at *for instance* than at *candour*, *fortitude*, *charity*, and *generosity*, because the first part of the sentence ending at *for instance*, is less intimately connected with what follows, than the words, which constitute the first part, are with one another; yet there is only one point used, namely, the Comma.

The same thing is observable respecting the period, the time of which is constantly varying, according to the nature of the style, and the intimacy or remoteness of the connexion which subsists between the sentences. Thus in the following passage :

The bounty displayed in the earth, equals the grandeur conspicuous in the heavens. There is no region in which the volume of instruction is not unfolded. In every climate is found proper food for the support of the inhabitants, and proper medicines for the removal of their diseases. And should every age even change its food and its diseases, there would still be found in the world supplies sufficient for the inhabitants. So bountiful and provident is nature!

In this passage there is evidently a stricter connexion between the third and fourth sentences, than between the first and second, or the second and third, and the fifth is more strictly connected with the fourth than any of the preceding are with one another. There ought, therefore, in good reading, to be a shorter pause at the words *diseases* and *inhabitants* than at *heavens* and *unfolded*; yet these words are all followed by the same point, namely the period, which is a clear proof, that the grammatical points are not to be depended upon as guides in reading.

As it thus appears that the grammatical points are not sufficient, the rhetorical pauses will now be enumerated, and rules laid down for their application.

The Rhetorical pauses may be reduced to four, namely,

The *first* or *shortest*\* pause, marked thus ˘.

\* It is difficult to give appropriate names to the pauses. The first is a short pause; the second we cannot call a

The *second* or *middle* pause, (so called because it frequently occurs in the middle of a sentence,) marked thus  $\approx$ .

The *third* or *long* pause, marked thus .

The *fourth* or *longest* pause, marked thus  $\dagger$ .

One or other of these pauses, generally the shortest, must be introduced in the following places:

1st. After the *nominative phrase*, i. e. that part of a sentence which forms the subject of the verb. Or the rule might be expressed thus, After a *compound nominative*, i. e. a nominative case consisting of more than one word.

2nd. Between *the several members* of a *series*.

3rdly. Between the *object* and the *modifying words* in their inverted order.

4thly. After *words* in *apposition with*, or in *opposition to*, each other.

5thly. After the word which forms *the principal subject* of a discourse.

6thly. Before *who, which, what*, and before *that*, used *relatively*.

7thly. Before *that*, used *conjunctively*.

8thly. Before *the infinitive mood*, when not immediately preceded by a modifying word.

9thly. Before and after a *parenthetical member*.

10thly. Generally before *prepositions*.

short pause, for in a simple sentence of considerable length, it is the longest in the sentence.

## EXAMPLES.

I. After the *nominative phrase*.

The descriptive part of this allegory<sup>1</sup> is likewise very fine, and full of sublime ideas.

A remarkable affair<sup>1</sup> happened this year.

Alarming rumours<sup>1</sup> were spread respecting what had happened.

In these examples, the pause which is inserted is necessary, not only that the organs may pronounce the whole with more ease, but that the compound nominative, and the verb, by being exhibited separately, may be more readily and distinctly conceived. In the last example, a pause would still have been requisite had there been no words following the verb :

*Alarming rumours<sup>1</sup> were spread ;* or even *Alarming rumours<sup>1</sup> spread.* But had it been *Rumours were spread,* or *Rumours spread,* there would then be no necessary pause after *Rumours,* nor would there be any had the sentence been *Rumours were spread respecting what had happened ;* for although this requires a pause somewhere, the most appropriate place is before the preposition *respecting*.

A verb in the infinitive mood together with its adjuncts may be considered as a compound nominative, and is followed by a pause. Thus,

To be ever active in laudable pursuits<sup>1</sup> is the distinguishing characteristic of a man of merit.

To weep without measure<sup>⁠</sup> is folly ; not to weep at all<sup>⁠</sup> is insensibility.

It may be considered as a corollary or supplement to this rule, that there must be a pause after the *demonstrative pronoun*, when it follows a series, i. e. a succession of similar words or clauses : thus,

To rule with your counsels three mighty realms ; in the place of their erroneous institutions to substitute a sounder system of doctrine and of discipline ; to pervade their remotest provinces with unremitting attention and anxiety, vigilance and foresight ; to decline no labours, to yield to no blandishments of pleasure ; to spurn the pageantries of wealth and of power ;—these<sup>⁠</sup> are difficulties, in comparison with which those of war are the mere levities of play ; these<sup>⁠</sup> will sift and winnow you ; these<sup>⁠</sup> demand a man sustained by the Divine assistance, tutored and instructed, almost by a personal communication with his God. These<sup>⁠</sup> and more than these<sup>⁠</sup> you often, as I doubt not, revolve, and make the subjects of your deepest meditation, greatly solicitous how most happily they may be achieved, and your country's freedom be strengthened and secured : and these objects you cannot in my judgment otherwise effect, than by admitting, as you do, to an intimate share in your councils, those men who have already participated your toils and your dangers.—*Milton's Address to Cromwell.*

It is almost superfluous to point out, how much the force and spirit of this passage are brought out by inserting a pause after the de-



monstrative pronoun *these*. This pause gives the hearer time to think of the particulars which have just been enumerated, and serves both to impress them on his mind, and to prepare his attention for what is to follow.

In like manner there should be a pause after *all* when it follows a series, the demonstrative *these* being understood. Thus,

The distribution of oceans, seas, and rivers, the variety of fields, meadows, and groves, the luxuriance of fruits, herbs, and flowers, the return of spring, summer, autumn, and winter, not only regular in their approaches, but bringing with them presents to make their return desirable, the pleasant vicissitudes of day and night, all have a voice, which by telling man that he is constantly receiving favors, reminds him that he should be ready to bestow them.—*Dyer*.

## II. Between the several *members of a series*.

Riches, pleasure, and health become evils to those who do not know how to use them.

A patient, sober, honest, and industrious man will always be respected.

Wisely, rationally, and prudently to love is, in the opinion of lovers, not to love at all.

There is generally an exception to this rule in the case of a simple series of two particulars, which are more closely connected with each other than they are with the rest of the sentence. Thus,

He is put<sup>∩</sup> to no trouble and care<sup>∩</sup> about his words and actions.

True worth<sup>∩</sup> is modest and retired.

III. Between *the object* and the *modifying words* in their inverted order. Adjectives and adverbs are the modifying words here referred to; the former have nouns for their object, the latter either adjectives or verbs.

He was a man<sup>∩</sup> patient, sober, honest, and industrious.

To love<sup>∩</sup> wisely, rationally, and prudently, is, in the opinion of lovers, not to love at all.

And oh! may heaven their simple lives prevent  
From luxury's contagion<sup>∩</sup> weak and vile.

This rule does not take place where there is *only one* modifying word after the object. Thus there can be no pause after the word *arms* in the second of the following lines :

Of these the chief the care of nations own,  
And guard<sup>∩</sup> with arms divine<sup>∩</sup> the British throne.

IV. After words in *apposition with*, or in *opposition to*, each other.

When first thy Sire to send on earth  
Virtue<sup>∩</sup> his darling child<sup>∩</sup> designed.

Here the word *virtue* and the following member *his darling child* are in apposition with each other, and must each be followed by a short pause.

If the two nouns are single, no pause is required, as *Paul the Apostle*. But if either of them has several adjuncts, a short pause is necessary, as *Paul<sup>^</sup> the Apostle of the Gentiles*.

The following are examples of words in *opposition to each other*:

Homer<sup>^</sup> was the greater genius,<sup>z</sup> Virgil<sup>^</sup> the better artist;<sup>z</sup> in the one<sup>^</sup> we must admire the man,<sup>z</sup> in the other<sup>^</sup> the work<sup>^</sup>. Homer<sup>^</sup> hurries us<sup>^</sup> with a commanding impetuosity;<sup>z</sup> Virgil<sup>^</sup> leads us<sup>^</sup> with an attractive majesty.

Some<sup>^</sup> place the bliss in action,<sup>z</sup> some<sup>^</sup> in ease<sup>z</sup>;  
Those<sup>^</sup> call it pleasure,<sup>z</sup> and contentment<sup>^</sup> these.

The pleasures of the imagination taken in their full extent are not so gross<sup>^</sup> as those of sense<sup>z</sup>, nor so refined<sup>^</sup> as those of the understanding.

In this example we shall find all writers and printers agree in placing but one point between the four contrasted parts; and this point is at *sense*. Here it must be owned is the principal pause; but it will be acknowledged by every judicious ear that if a short pause be made at *gross*, and another at *refined*, the sense is conveyed more forcibly and distinctly.

V. After *the word* which forms *the principal subject* of a discourse.

A quibble<sup>^</sup> is to Shakspeare, what luminous vapours are to the traveller; he follows it at all adventures; it is sure to lead him out of his way, and sure

to engulf him in the mire. It has some malignant power over his mind, and its fascinations are irresistible. Whatever be the dignity or the profundity of his disquisitions, whether he be enlarging knowledge or exalting affection, whether he be amusing attention with incidents or enchanting it in suspense, let but a quibble<sup>7</sup> spring up before him, and he leaves his work unfinished. A quibble<sup>7</sup> is the golden apple for which he will always turn aside from his career, or stoop from his elevation. A quibble,<sup>7</sup> poor and barren as it is, gave him such delight, that he was content to purchase it by the sacrifice of reason, propriety, and truth. A quibble<sup>7</sup> was to him the fatal Cleopatra, for which he lost the world, and was content to lose it.—*Johnson's Preface to Shakspeare.*

In this passage *quibble* is evidently the principal subject; it must therefore be followed by a pause, to make it more distinct and conspicuous.

This rule must be extended to *a proper name*, or to *any word of importance*, which commences a sentence. Thus,

Plato<sup>7</sup> expresses his abhorrence of some fables of the Poets, which seem to reflect on the Gods as the authors of injustice; and lays it down as a principle, that whatever is permitted to befall a just man, whether poverty, sickness, or any of those things which seem to be evils, shall either in life or death conduce to his good.

Wisdom<sup>7</sup> comprehends at once the end and the means, estimates easiness or difficulty, and is cautious or confident in due proportion.

God<sup>1</sup> beholds with pleasure that being which he has made, converting the wretchedness of his natural situation into a theatre of triumph, bringing all the headlong tribes of nature into subjection to his will; and producing that order and uniformity upon earth, of which his own heavenly fabric is so bright an example.

VI. Before *who*, *which*, *what*, and before *that* used *relatively*.

A man can never be obliged to submit to any power, unless he can be satisfied<sup>z</sup> who is the person<sup>1</sup> who has a right to exercise it.

To which, their want of judging abilities, add also their want of opportunity to apply such a serious consideration as may let them into the true goodness and evil of things,<sup>z</sup> which are qualities<sup>1</sup> which seldom display themselves at the first view.

Call now to mind<sup>1</sup> what high capacious powers  
Lie folded up in Man.

O Thou<sup>1</sup> that with surpassing glory crown'd  
Look'st from thy sole dominion, like the God  
Of this new world.

The same rule generally applies when the relative pronoun is not expressed, but understood. Thus,

The dreadful circumstances<sup>1</sup> you have supposed  
did not occur.

The adverb *how* may be considered as included in this rule, since it signifies *in what manner*. Thus,

Tell me<sup>1</sup> how I may serve you.

VII. Before *that* used *conjunctively*.

I am glad<sup>˘</sup> that my weak words  
Have struck but thus much show of fire from Brutus.

I must therefore desire the reader to remember,<sup>˘</sup>  
that, by the pleasures of the imagination, I mean only  
such pleasures as arise originally from sight.

VIII. Before *the infinitive mood* when not immediately preceded by a modifying word.

He left the room<sup>˘</sup> to see whether all was secured.

The practice among the Turks is<sup>˘</sup> to destroy or imprison for life any presumptive heir to the throne.

Now, because our inward passions and inclinations can never make themselves visible, it is impossible for a jealous man<sup>˘</sup> to be thoroughly cured of his suspicions.

Where the first verb stands alone, this pause may be omitted ; as,

Some persons<sup>˘</sup> seem to have the gift<sup>˘</sup> of speaking much and saying little.

IX. Before and after a *parenthetic member*.

It is this sense which furnishes the imagination with its ideas ; so that by the pleasures of the imagination or fancy<sup>˘</sup> (which I shall use promiscuously<sup>˘</sup>) I here mean such as arise from visible objects.

—————There is a place<sup>˘</sup>  
(If ancient and prophetic fame in heaven  
Err not<sup>˘</sup>) another world, the happy seat  
Of some new race called man.—*Milton*.

It must here be observed, that there is often a parenthetic clause where no parenthesis is marked; thus, the *words taken in their full extent* in the following sentence;

The pleasures of the imagination, taken in their full extent, are not so gross as those of sense, nor so refined, as those of the understanding.

#### X. Generally before *prepositions*.

As an example of this, we may take the first passage quoted under the preceding rule.

It is this sense which furnishes the imagination with its ideas; so that by the pleasures of the imagination or fancy (which I shall use promiscuously) I here mean such as arise from visible objects.

It may also be remarked that there should always be a pause near the close of a sentence, and that the pauses in the conclusion of a discourse, or of any impressive paragraph, should be more numerous and longer than they would be if occurring elsewhere.

The above are the principal pauses which good reading requires, in addition to many which are usually indicated by the points in grammar. But it must not be supposed that these are all which are necessary. The form and structure of sentences, and the passions and emotions which they imply, are so various, that it is impossible to lay down rules which shall apply to every case which may occur: the only

general rule which can be given is, that we should endeavour to discover which words in a sentence are most intimately connected together, and which are less so, and to introduce our pauses accordingly. If we would read and speak well, we must pause on an average at every fifth or sixth word, or perhaps oftener; indeed it is much easier to say where a pause can *not* intervene, than where it can. The only words which seem too intimately connected to admit a pause between them, are,

1st. The article and substantive, or first modifying adjective or adverb in natural order.

2nd. The substantive and its adjective immediately preceding, or a single adjective following.

3rd. The adverb and the verb, or adjective, which it immediately precedes, or which it follows, if single.

4th. The preposition and its object.

5th. The verb and its object, if single, immediately following.

Were it only for the purpose of drawing the breath, the use of the pauses in reading would be sufficiently obvious. If we pronounce too many words in a breath, and neglect those intervals where we may pause the most conveniently, we shall often find ourselves obliged to pause, where the sense is not separable, and consequently shall weaken and obscure the composition. But if we take the opportunity of pausing, where the sense will admit of it, we shall never be obliged to



break in upon the sense, when we find ourselves under the necessity of pausing for want of breath.

This use of rhetorical pauses, as well as some others which will appear in the sequel, are so important, that for the old rule,

Learn to read slow; all other graces

Will follow in their proper places,

it may be well to substitute,

Attend to pause; all other graces

Will follow in their proper places.

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## CHAPTER II.

## INFLECTION.—THE NECESSARY INFLECTIONS.

IN order to understand what is meant by Inflection, it is necessary to attend to the distinction between musical and speaking sounds. Musical sounds are such as continue for a given time on one precise point of the musical scale, and *leap*, as it were, from one note to another, while speaking sounds, instead of dwelling on the note they begin with, *slide* either upwards or downwards to the neighbouring notes, without any perceptible rest on any; so that speaking and musical sounds are essentially distinct, the former being constantly in motion from the moment they commence, the latter being at rest for some given time in one precise note. Accordingly by inflection is meant the *slide*, whether upwards or downwards, with which each syllable is pronounced.

Inflection is independent of the pitch of the voice, and of the time in which the whole word is pronounced, as well as of the loudness or softness which may accompany any pitch. On whatever point of the musical scale the pronunciation of a syllable begins, and whether the time be quick or slow, or the tone loud or soft,

it necessarily slides either upwards or downwards. The degree in which it rises or falls may vary, according to the variety of passion, but it must do either one or the other; otherwise the sound would degenerate into monotone or song.

These slides or inflections, which the voice makes in pronouncing words, are two, the rising and the falling; and they may be marked thus,

$$\left. \begin{array}{l} / \text{ the rising} \\ \backslash \text{ the falling} \end{array} \right\} \text{inflection.}$$

In order to make these different inflections of the voice more easily apprehended, let us suppose that we have to pronounce the following sentence:

Does Cæsar deserve fame or blame ?

This sentence, it is presumed, will at first sight be pronounced with the proper inflections of voice, by every one who can read at all; and if the reader will but closely attend to the sound of the words *fame* and *blame*, he will have an example of the two inflections here spoken of; *fame* will have the rising, and *blame* the falling inflection. But to make this distinction still clearer, if, instead of pronouncing the word *fame* slightly, he give it a strong emphatic force, and let it draw off the tongue for some time before the sound finishes, he will find it slide upwards and end in a rising tone. If he make the same experiment on the word *blame*, he will find the

sound slide downwards, and end in a falling tone; and this drawling pronunciation, though it lengthens the sounds beyond their proper duration, and carries them through more degrees of the musical scale, does not alter them essentially: the same inflections are preserved as in the common pronunciation, and the distinction, though not so perceptible, is as real in one mode of pronouncing as in the other. The best method, therefore, of ascertaining whether we make use of the inflection we intend, is to form the word into a question with the disjunctive *or*. Thus, in the following sentence,

A contented mind, and a good conscience, will make a man happy in all conditions.

In order to pronounce this sentence to the best advantage, it will be necessary to lay the falling inflection on the word *mind*, the rising on *conscience*, and the falling on *all*. If, therefore, I would know the falling inflection which I am to lay on *mind*, I must form the word into this question:

Is it mind or mind?

and the pronunciation of the last *mind* will be that which I must adopt. If I want to know the rising inflection on *conscience*, I must say,

Is it conscience or conscience?

and the first pronunciation is that which I must adopt. So, too, the falling inflection on *all* will be determined by saying,

Is it all or all ?

the last *all* having the inflection sought for.

Another method of ascertaining the inflection required, is to form the word into a sentence, consisting of an affirmation, and a negation, directly opposed to each other. Every such sentence has an appropriate pronunciation which in earnest speaking every voice adopts without premeditation. Thus, in the following sentence,

Cæsar does not deserve fame, but blame.

Here the word *fame* has the rising, and *blame* the falling inflection, and we find that all sentences, constructed in the same manner, have, like this, the rising inflection on the negative, and the falling inflection on the affirmative member. The word *blame* in this sentence has the falling inflection, not because it is the last word, but because affirmation, opposed to negation, naturally adopts this inflection: for the inflection would be the same if the words were arranged differently, in this manner :

Cæsar deserves blame, not fame.

To ascertain, therefore, the falling inflection for the word *mind* in the sentence given before, we may put it into such a form as this :

It is not mind, but mind.

Or,

It is mind, not mind.

In which sentences the inflection on *mind* in the affirmative member, is that which is sought for.

Having thus ascertained the nature of the two principal inflections of voice, we now proceed to apply them to the reading of different kinds of sentences.

But before any rules for applying the inflections are laid down, it must be observed, that although there are but two simple or radically different inflections, the rising and the falling, the latter is divisible into two kinds, of very different and even opposite import. The falling inflection without a complete fall of the voice, or in other words, that inflection of voice which consists of a downward slide in a high and forcible tone, may frequently be introduced into the middle of a sentence; but when this downward slide is pronounced in a lower and less forcible tone than the preceding words, it indicates that the sentence is concluded, and is then called the *terminating* inflection. It must be carefully noted, therefore, that when the falling inflection is said to be on a word, it is not meant that this inflection is to be pronounced in a low and feeble tone, unless the sentence is concluded.

**RULE I.** Every *simply declarative* sentence requires the falling inflection at the close.

**EXAMPLES.**

Xenophon conducted the retreat of the ten thousand  
Greeks.

Notwithstanding his habits of ease and study, Hertford now exerted himself to raise an army for the king.

In countries which are situated beneath the line, the vernal nights are transcendantly beautiful.

**RULE II.** In *negative* sentences the negative particle generally receives the falling inflection, and the thing denied the rising.

EXAMPLES.

The quality of mercy is not strained.

It is not with finite beings like ourselves that we hold intercourse.

We must not substitute in its place a senseless, motionless statue of marble.

True ease in writing springs from art, not chance.

No broken hope is here,  
 No fortune's troubled wave;  
 No bitter worldly tear  
 Bedews the grave.

O gently on thy suppliant's head,  
 Dread Goddess, lay thy chastening hand,  
 Not in thy Gorgon terrors clad,  
 Nor circled with the vengeful band,  
 (As by the impious thou art seen)  
 With thundering voice, and threat'ning mein,

With screaming Horror's funeral cry,  
Despair, and fell disease, and ghastly poverty.

In this passage not only the third and fourth, but the fifth, sixth, seventh, and eighth lines must all end with the rising inflection, for they are all negative, being all dependent on the particle *not* at the beginning of the third.

From the beginning it was not so.

Here the thing denied is, *From the beginning*; this clause, therefore, will terminate with the rising inflection, whether it be placed before the rest of the sentence, as above, or after it, thus,

It was not so from the beginning.

When the negative particle is immediately followed by an emphatic word, the falling inflection is generally transferred to the latter, as,

It is no longer the assemblage of a few objects, frivolous, uncertain, and of dubious quality that we seek.

When the negative particle is immediately preceded by an emphatic word, it has still the falling inflection, though in a feebler tone than the preceding word, as,

Quench not the light of fortune's stormy sea.

And Ruth said unto Naomi, entreat me not to leave thee.



**DEFINITION.** A period or compact sentence is an assemblage of such words, or members, as depend on each other for the formation of sense; and it may be divided into two kinds;—the first, which may be called the *direct period*, is that in which the former words and members depend for sense on the latter; the second kind, which may be called the *inverted period*, is that in which, though the first part forms sense without the latter, it is nevertheless modified by it. Thus,

To be ever active in laudable pursuits is the distinguishing characteristic of a man of merit.

This is a *direct* period, for the first part of the sentence ending at the word *pursuits* depends for sense on what follows.

Revenge from some hateful corner shall level a tale of dishonour at thee, which no innocence of heart or integrity of conduct shall set right.

This is an *inverted* period, for although the first part ending at *thee*, makes perfect sense, it is yet modified by what follows.

**RULE III.** Every *direct period* requires the rising inflection where the sense begins to form, that is, at the end of the first principal constructive member.

#### EXAMPLES.

To be ever active in laudable pursuits is the distinguishing characteristic of a man of merit.

As we cannot discern the shadow moving along the dial-plate, so the advances we make in knowledge are only perceived by the distance gone over.

**RULE IV.** Every *inverted period* requires the rising inflection immediately preceding the modifying member.

**EXAMPLES.**

With this view he framed a reply, as amiable in the manner, as it was well adapted to the purpose.

In the midst of this security, the warrant for their destruction was issued by the sovereign, on whose word they had relied.

I can desire to perceive those things which God has prepared for those that love him, though they be such as eye hath not seen, ear heard, nor hath it entered into the heart of man to conceive.

**DEFINITION.** A loose sentence is one which consists of a period, either direct or inverted, and an additional clause which does not modify it.

**RULE V.** A *loose sentence* requires the falling inflection at the completion of the sense, that is, immediately preceding the loose clause.

**EXAMPLES.**

The law of the Lord is perfect, converting the soul.

In this sentence not only is there a perfect sense in the first clause, but it is a sense which is not modified by the second clause, which is a mere adjunct or after-thought. So, also, in the following sentence, the sense of the first clause ending at *mother*, is not modified by what follows, which merely assigns the *reason* of the command :

Honour thy Father and thy Mother, that thy days may be long in the land which the Lord thy God giveth thee.

In Poland, as well as in Turkey, magazines must be formed at a great expense, and food must be obtained from a distance, which circumstances are almost insurmountable obstacles to the keeping a large army together.

**RULE VI.** When words or clauses form an *antithesis*, the opposite parts must always have opposite inflections.

#### EXAMPLES.

As it is the characteristic of great wits to say much in few words, so small wits seem to have the gift of speaking much and saying little.

Homer was the greater genius, Virgil the better artist ; in the one we must admire the man, in the

other the work. Homer hurries us with a commanding impetuosity, Virgil leads us with an attractive majesty.

Few of mankind have able heads, all have hearts ; and all hearts may be touched, if the speaker is master of his art.

'Tis sweet to believe of the absent we love,  
If we miss them below, we shall meet them above.

**RULE VII.** Except in the case of loose sentences, or when emphasis requires the contrary, the *last member* of a sentence, and that *immediately preceding* it, must always be read with opposite inflections.

#### EXAMPLES.

During the darkness of the night, Queen Margaret was beset by robbers, who, either ignorant or regardless of her quality, despoiled her of her rings and jewels, and treated her with the utmost indignity.

The clearness of the heavens, the serenity of the air, and the soft tranquillity in which nature reposes, contribute to harmonize the mind, and produce the most calm and delightful sensations.

You may strive in vain to catch a breath of enthusiasm to buoy you up in the arms of death.

**RULE VIII.** *Interrogations* formed *with interrogative* words, terminate with the falling inflection.

**EXAMPLES.**

When do you go to college?

How can it enter into the thoughts of man, that the soul, which is capable of immense perfections, and of receiving new improvements to all eternity, shall fall away into nothing almost as soon as it is created?—

*Spectator.*

I will say unto God my rock, Why hast thou forgotten me? Why go I mourning because of the oppression of the enemy? As with a sword in my bones mine enemies reproach me, while they say daily unto me, Where is thy God? Why art thou cast down, O my soul? and why art thou disquieted within me?—*Psalm xlii. 9—11.*

**EXCEPTION.** When the question is repeated with passion, or with strong emphasis, as,

When do you go to college?

**RULE IX.** *Interrogations* formed *without interrogative* words, terminate with the rising inflection. These interrogations expect an answer by *Yes* or *No*.

## EXAMPLES.

Are you going to college?

Did he grant your request?

Do you know when the Tower of London was built?

Have you prepared your task?

Can we believe a thinking being, that is in a perpetual progress of improvements, and travelling on from perfection to perfection, after having just looked abroad into the works of its Creator, and made a few discoveries of his infinite goodness, wisdom, and power, must perish at her first setting out, and in the very very beginning of her inquiries?—*Spectator*.

## EXCEPTIONS.

1st. When a question of this kind is repeated with passion or emphasis; as,

Are you going to college?

Have you prepared your task?

2ndly, When a threat or a command is implied. As,

Will you do so?

which is as much as to say, I will compel you to do it.

3rdly. When the sentence appears to be *declarative*. In this case, however, the rising inflection may be used. As,

Did you not do it?

which is as much as to say, I am persuaded that you *did* do it.

It is a new thing in theatrical economy, we believe, to grant a *début*, on a formal bond of indemnification against loss, by a new aspirant's performance. Is this liberal? We think not.—*Examine*†.

4thly. When the question is formed of two opposite parts, separated by the disjunctive particle *or*. As,

Have you prepared your task, or trifled away your time?

Is the goodness or wisdom of the Divine Being more manifest in this his proceeding?

5thly. When a series of questions and answers occurs: in this case, though the first interrogation receives the rising inflection, the rest assume the declarative tone, which is expressed by the falling inflection. Thus,

Is intemperate passion your brother's present infirmity? It would be a great pity if the heat of his spirit should put yours also into a flame. Does he allow himself in foolish or vain discourse? Answer him

not according to his folly. Is he indulging in a censorious spirit? Do not you, by joining with him, confirm the slander; but by every mild and prudent method, convince him that he is wrong, and that you dislike the subject. Is he peevish and irritable towards yourself? Mildness and patience will much more effectually vindicate your conduct, and make him sensible of the superior excellence of your character, than warm resentment or bitter reviling.—*Turner.*

In this example there is an opposition in the interrogations which is equivalent to the disjunctive *or*, so that this exception might, in fact, be resolved into the preceding one.

**RULE X.** The *Parenthesis* must terminate with the same inflection as the clause immediately preceding it. It may here also be remarked, that in reading a parenthesis, the voice ought to be lowered, the inflections but slightly marked, and the words pronounced in somewhat quicker time than the rest of the sentence.

#### EXAMPLES.

Then went the captain with the officers, and brought them without violence, (for they feared the people, lest they should have been stoned,) and when they had brought them, they set them before the council.—*Acts* v. 26, 27.



Natural historians observe (for whilst I am in the country I must fetch my allusions from thence) that only male birds have voices.—*Spectator*.

His spear (to equal which the tallest pine,  
Hewn on Norwegian hills to be the mast  
Of some great admiral, were but a wand)  
He walked with, to support uneasy steps  
Over the burning marle.—*Milton*.

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## CHAPTER III.

## MELODIOUS INFLECTION.

It will have been seen by what was said in the last chapter, that in every sentence, according to its import and structure, there are certain inflections which are necessary in order to express the sense. These, therefore, must be considered as fixed and unalterable; but there are also, in every sentence, many words, the inflections of which, as they cannot affect the sense, may be considered as a matter of taste, and as such they are of considerable importance, since it depends on the choice which is made of them, whether the ear be pleased or offended. Let us take an example.

As this word arises very often in conversation, I shall endeavour to give some account of it, and to lay down rules how we may know whether we are possessed of it, and how we may acquire that fine taste of writing, which is so much talked of among the polite world.

In the latter part of this passage, beginning with *and how*, provided we do not drop\* the

\* See the difference between the falling and the terminating inflection, p. 34.

voice before the end, the sense is not at all concerned in any of the inflections, except that on *writing*, and on *talked of*, which must necessarily\* be the rising, and that on *world*, at the end, which must necessarily † be the falling, inflection. If these inflections be preserved on these words, the rest may take their chance, and the sense will not be affected; but the dullest ear must perceive the advantage in point of *melody*, ‡ in placing the falling inflection on the words *acquire*, *taste*, and *much*, and the rising on *how*, *fine*, and *which*, and so natural is this pronunciation, that there are few readers so bad as

\* By Rules III. and VII., Chap. II.

† By Rule I. Chap. II.

‡ The substance of this passage is taken from Walker, (Elements, p. 219,) but I have substituted the word *melody* for *harmony*, which he and most of his followers have used incorrectly. On this mistake Mr. Chapman has well observed, that, "Correctly speaking, no accents or inflections can be said to be *harmonic*, because *one* human voice, in speaking as well as in singing, can produce only a *succession* of sounds; hence we speak of the melody of a solo, never of its harmony, and of the harmony of two or more voices or instruments."—*Rhythmical Grammar*, p. 231.

As Dr. Watts has observed, "Harmony is a compound idea, made up of different sounds united." It is in this, its proper sense, that it occurs in the following passage in Milton:

———"The sounds  
Symphonious of ten thousand harps, that tuned  
Angelic harmonies."

not to place these inflections on these words, without any other guide than the ear.

Let us take another example, which shall be first marked with no greater variety of inflection than what is prescribed in the above rules, and afterwards with that variety, which melody and good reading require.

They are wedded to opinions, full of contradiction and impossibility, and at the same time, look upon the smallest difficulty in an article of faith as a sufficient reason for rejecting it.—*Spectator*.

They are wedded to opinions, full of contradiction and impossibility, and at the same time, look upon the smallest difficulty in an article of faith as a sufficient reason for rejecting it.

If the passage be read in both these ways, the superiority of the latter will be very evident;—indeed there is in the management of the human voice so great a disposition to *alternate* the inflections, that it is extremely difficult to read the passage with so little variety, as is indicated by the inflections in the first method.

On the necessity of attending to these inflections, which are left to the taste and ear of the reader, it is needless to enlarge; for every one must acknowledge, that what pleases the ear serves to arrest the attention, and that, as the ear will soon be wearied by a continued succession of

similar inflections, so it will as certainly be pleased by a judicious variety. We often hear a man described as being *a very monotonous reader*; and the meaning of this is, that he pronounces every sentence not only in the same pitch of voice, and with the same degree of force, but with a constant succession of the same inflections, and never concluding with any other than the falling. Every one who has paid even the slightest attention to the subject, must perceive what wonderful force, spirit, and variety are given to a sentence by a judicious application of the two inflections—how much this contributes to relieve both the voice of the speaker and the ear of the auditor, and consequently to impress the sense of what is read. In every part of a sentence this will be perceived, but more particularly in forming the *cadence of sense*,\* that is, the fall of voice with which a subject, or any branch of a subject, is brought to a conclusion; since this being usually more impressive, the ear is more likely to be affected by it. The only rules which can be given for forming this cadence are, that if there be three principal words in the concluding member, they should be pronounced with the inflections in the order of *falling, rising, falling*, or *rising, rising, falling*; and if there be four, in the order of *falling, rising, rising* and *falling*.

\* As distinguished from the *cadence of rhythm*, to be hereafter explained.

## EXAMPLES.

Exercise and temperance strengthen the constitution, and sweeten the enjoyment of life.

Or, better,

and sweeten the enjoyment of life.

Cicero concludes his celebrated book *De Oratore*, with some precepts for pronunciation and action; without which part, he affirms, that the best orator in the world can never succeed, and an indifferent one, who is master of this, shall gain much greater applause.

Exercise and temperance strengthen the constitution, and prolong life.

A brave man struggling in the storms of fate,  
And greatly falling with a falling state.

As the form and structure of sentences are infinitely varied, it is evidently impossible to lay down rules for melodious inflection, which shall apply to every kind of sentence, that may occur. Much is to be left to the ear and judgment of the reader. But there is one kind of sentence to which rules may be easily applied, namely, that which is so constructed, that perfectly similar portions succeed each other. This construction is called *the series*; and it admits of a division into several different kinds. The series requires different inflections, as it commences or con-

cludes a sentence: hence arises the distinction of a *commencing* and a *concluding* series; by the former being meant that which, whether it begins a sentence or not, does not conclude it; and by the latter, that which ends a sentence. As a difference of inflection also takes place on the several members of a series, as these members consist of a single word, or of more than one, it may be proper to call the series, of which the members are single words, a *simple series*, and that, of which the members consist of two or more words, a *compound series*. The former might also be called the *series of particulars*, the latter the *series of members*.

The following table exhibits the most common order of the inflections in the shorter kinds of series:

	SIMPLE SERIES.		COMPOUND SERIES.	
Number of particulars, or of members.	Commencing	Concluding	Commenc.	Conclud.
2.	\ /	/ \	\ /	/ \
3.	{ \ / / \ / \ / \	\ / \ / / \ / \ / \	} \ / / \ / \ / \	{ \ / \ / / \ / \ / \
4.	\ / \ /	/ \ / \	\ / \ /	/ \ / \

By a single glance at this table it will be perceived, that in this description of sentence there are some inflections which are fixed and permanent, every commencing series, whether simple or compound, having the rising inflection on its last member, and the falling on the last but one; and every concluding series having the falling

inflection on the last, and the rising on the last but one.\* These may be called the necessary inflections of the series, the rest are more a matter of taste; but those which are marked above, may be considered as in general the best adapted to the various kinds of series to which they apply. It will also be perceived that the rising inflection is less used in the compound than in the simple series. The following are examples of all the varieties of the series exhibited in the above table:

## SIMPLE SERIES.

Commencing, of two particulars—

\ Exercise and / temperance strengthen the constitution.

Concluding, of two particulars—

\ The constitution is strengthened by / exercise and temperance.

Commencing, of three particulars—

\ What some men are prompted to by / conscience, duty and / religion, which are only different names for the same thing, others are prompted to by honour.

\* When from emphasis, or any other cause, it is necessary to terminate a commencing series with the falling inflection, or a concluding one with the rising, the above rule is reversed.



Or,

Conscience, duty, and religion.

Concluding, of three particulars—

Industry is the law of our being; it is the demand of nature, of reason, and of God.

Or,

It is the demand of nature, of reason, and of God.

Commencing and concluding, of four particulars—

He who resigns the world has no temptation to envy, hatred, malice, or anger, but is in constant possession of a serene mind; he who follows the pleasures of it, which are in their very nature disappointing, is in constant search of care, solicitude, remorse, and confusion.

#### COMPOUND SERIES.

Commencing, of two members—

Moderate exercise and habitual temperance strengthen the constitution.

Concluding, of two members—

Nothing tends more powerfully to strengthen the constitution, than moderate exercise and habitual temperance.

Commencing, of three members—

To advise the ignorant, relieve the needy, and comfort the afflicted, are duties which fall in our way almost every day of our lives.

Concluding, of three members—

It was necessary for the world, that arts should be invented and improved, books written and transmitted to posterity, nations conquered and civilized.

She appears to have possessed a truly noble mind, a solid understanding, an amiable and a benevolent temper.

Commencing, of four members—

Labour or exercise ferments the humours, casts them into the proper channels, throws off redundancies, and helps nature in those secret distributions, without which the body cannot subsist in its vigour, nor the soul act with cheerfulness.

Concluding, of four members —

Notwithstanding all the pains which Cicero took in the education of his son, history informs us, that young Marcus proved a mere blockhead; and that nature (who it seems was even with the son for her prodigality to the father) rendered him incapable of im-

proving by all the rules of eloquence, the precepts of philosophy, his own endeavours, and the most refined conversation of Athens.

The table of inflections given above, comprises all the most common forms in which the series occurs. When it extends to more particulars, or more members than four, the following rules are to be observed :

A *simple series of more than four* particulars, may be divided into portions of three from the last, or into portions, the particulars of which more immediately relate to each other ; and these portions, considered *together* as entire related members, are to be inflected like the members of a compound series ; considered *singly*, they are to be inflected as simple series, according to their number of particulars : thus,

Commencing—

Love, joy, peace,  
 long-suffering, gentleness, goodness,  
 faith, meekness, temperance,

are the fruits of the spirit, and against such there is no law.

Concluding—

The fruit of the spirit is love, joy, peace,  
 long-suffering, gentleness, goodness,  
 faith, meekness, temperance ;

against such there is no law.—*Galatians* v. 22, 23.

A *compound series of more than four members*, must have the falling inflection on all of them, except the last, if it be a commencing, or the last but one if it be a concluding series : thus,

Commencing—

The character of Mr. Coke was no sooner known to him, than it won his warmest admiration. His sincerity and manly frankness, his ardent love of liberty, the consistent tenor of his long public life, his attachment to agricultural pursuits, his open hospitality, and his truly friendly heart, were qualities which could not fail to attract Mr. Roscoe's regard.—*Life of Roscoe.*

Concluding—

The essential characters of good writing, respecting the thoughts, ideas, or sentiments, are, that they be consonant to nature, clearly conceived, agreeably diversified, regularly connected, and adapted to some good end.

In the first part of this sentence there is a simple commencing series of *three* :

thoughts, ideas, or sentiments.

Let the compound series contained in these two passages be read with rising instead of falling inflections, and every one will perceive how much they lose in point of spirit and effect.

The student will easily apply these rules to what may be called a *mixed series*, that is, one of which the parts are so classed together by conjunctions, that they naturally fall into distinct portions, each consisting of a series of particulars or of members. This form of sentence is generally called *the series of series*. Of this we have an apposite example in Romans viii. 38, 39:

For I am persuaded  
 that neither death nor life,  
 nor angels, nor principalities, nor powers,  
 nor things present, nor things to come,  
 nor height, nor depth,  
 nor any other creature,

shall be able to separate us from the love of God,  
 which is in Christ Jesus our Lord.

This sentence naturally falls into five distinct portions of similar or opposite words, which portions are here represented in so many separate lines. These portions, taken together, may be considered as forming a compound commencing series of five members, and accordingly have the falling inflection on all except the last; taken singly they are all, except the third, series of particulars: the first must be inflected like a concluding series of two, the second of three, the third and fourth of two, and the fifth, though

not, strictly speaking, a series, may yet be considered as a simple commencing series.

That the above is the most eligible mode of reading this passage, will be evident, if we only try it with a different set of inflections. Suppose that it were read thus :

For I am persuaded,  
                   that neither death nor life,  
 nor angels, nor principalities, nor powers,  
 nor things present, nor things to come,  
                   nor height, nor depth,  
                   nor any other creature,  
 shall be able to separate us, &c.

or with rising inflections throughout, who is there with ear so ill attuned as not to perceive, that by this mode of reading the whole force and spirit of the passage are lost?

The following are other examples of the mixed series :

Hence strife, clamour, and tumult,  
           Care, suspicion, and fear,  
           danger and trouble,  
           sorrow and regret,

do seize upon the reviler, and he is constantly punished for this dealing.—*Barrow*.

The distribution of oceans, seas, and rivers,  
 the variety of fields, meadows, and groves,  
 the luxuriance of fruits, herbs, and flowers,  
 the return of spring, summer, autumn, and winter,  
 not only regular in their approaches, but bringing  
 with them presents, to make their return desirable,  
 the pleasant vicissitudes of day and night,  
 all have a voice, which, by telling man that he is  
 constantly receiving favours, reminds him that he  
 should be ready to bestow them.—*Dyer*.

Although the falling inflection is in general the best adapted to the compound series, it must yet be observed that, where the sense of the sentence does not require any particular force, precision, or distinction, where the sentence commences with a conditional or suppositive conjunction, or where the language is plaintive and poetical, the rising inflection is more suitable. This will be evident from the following example :

Behold him first when the days are come in which nature has no pleasure. At this comfortless season, when the freezing blood almost forgets to flow, and the frigid fancy has no more colours left, to lay on surrounding things; when all the glow and spirit of existence is gone; when the summer is ended; when

the sun shines faintly upon the scene; when the leaves fall off from the bowers of delight, and all the bloom and splendour of human life are for ever over; in this cold and naked winter of his days, the upright man is warmed by genial thoughts, that repel the damps, that cheer and cherish his heart, and supply the absence of animal ardour.—*Fawcett*.

In this passage the falling inflection is placed on *flow* and *delight*, for the sake of melody, as being the last words of the first member of a commencing series of *two*.

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## CHAPTER IV.

## QUANTITY.

THE third accident of speech is Quantity. In a grammatical sense, when applied to syllables, quantity is the relative value of sounds in duration of time; but when it is applied to the rhythm of speech, it refers not only to the distinction of longer and shorter syllables or notes, but also to the distinction of longer or shorter pauses or rests.

This accident of speech must be carefully distinguished from what is commonly called accent, but which would more properly be denominated syllabic emphasis, that is, the force or stress which is laid on one syllable of a word above the rest; for, although it is most commonly the case that what is called the accented syllable is also the longest,\* there are innumerable instances in which it is not. Thus the vowel *a* in *banish*, *banner*, and *banter*, has the syllabic emphasis, but it is a short sound; while, on the other hand,

\* "Unaccented syllables are generally short, as *admire*, *boldness*, *sinner*. But to this rule there are many exceptions, as *álsö*, *éxile*, *gángerne*, *úmpire*, *fóretáste*, &c." MURRAY'S *Grammar*, Pt. IV. Ch. I. § 2.

in the words *paper, taper, vapour*, it both has the syllabic emphasis, and is long. So the *i* is short in *misery, middle, mistress*, and long in *miser, minor, mitre*, though all these words are equally accented on the first syllable; and the same holds good of the rest of the vowels.

In pronouncing a long vowel or a diphthong the voice dwells for some time upon it, and is long in joining it in pronunciation with the succeeding letters, as *fall, bale, mood, house, feature*. In pronouncing a short vowel, the voice scarcely dwells at all on it, but proceeds quickly to join it to the succeeding letters; as, *ant, bonnet, hunger*.

It must not, however, be supposed, that any language can be spoken under so confined a proportion of quantity as a long and a short syllable. Although it may be convenient for practical purposes, to speak of the time of syllables or of pauses, being either long or short, there are, in fact, no less than eight different degrees or proportions of quantity. To adopt the terms of music, the longest of these proportions may be called the *Semibreve*, the long one the *Minim*, the short one the *Crotchet*, and the shortest the *Quaver*; and as each of these may be lengthened by half itself, we have eight in the whole.

The length of the *Semibreve*, or longest quantity, is equal to the time of pronouncing such words as, *aim, fame, roam, moan, &c.*, as they

are pronounced in deliberate reading and speaking; thus it takes place in the syllables printed in *Italics* in the following line:

*How the sweet moonlight sleeps upon this bank!*

The length of the *Minim*, or long quantity, is equal to the time of pronouncing such syllables as those printed in *Italics* in the following lines:

*These* are thy *glorious works*, *Pa-rent* of *Good!*  
*Almighty*, *thine* this universal *frame*,  
 Thus *wondrous fair!* *Thyself* how *wondrous* then!  
*Unspeakeable!*

The length of the *Crotchet*, or short quantity, is equal to the time of pronouncing such syllables as those marked with *Italics* in the following lines:

Soft is the strain, when *zeph-yr* *gent-ly* blows,  
 And the smooth stream in smoother *num-bers* flows;  
*But* when *loud sur-ges* lash the *sound-ing* shore,  
 The *hoarse rough* verse should like the *tor-rent* roar.

The length of the *Quaver*, or shortest quantity, is equal to the time of pronouncing the words *is* or *it*, or the syllable *si* in *possible*, or *ti* in *critical*, as they are spoken in ordinary conversation. We have examples of it in the words *from*, *and*, *of*, in the following line:

*From* the *knaves*, *and* the *fools*, and the *fops* of the  
 time.

The Semibreve is marked thus  $\circ$ , and is equal to two Minims.

The Minim. . . . .  $\text{q}$ , and is equal to two Crotchets.

The Crotchet. . . . .  $\text{r}$ , and is equal to two Quavers.

The Quaver . . . . .  $\text{f}$ ;  
and a dot placed opposite to any of these, increases them by half; thus,  $\text{r}'$  denotes a Crotchet and a half, or the time of a Crotchet and a Quaver.

Quantity may be considered in two lights, as either *absolute* or *relative*. The *absolute* quantity of every syllable, as to the positive time which it requires, is, in speech as in music, to a certain degree *optional* on the part of the reader or speaker, for, without this liberty, we should have no difference between the most impassioned language and the most calm and deliberate; but in all degrees of reading and speaking, from the most deliberate to the most rapid, the *relative* proportions of quantity, which one syllable bears to another, must be preserved. It is notorious that various speakers, whose elocution as to the quantity of syllables either in the learned or the vulgar tongues, passes without censure, do all speak in very different measures of time, that is to say, some of them much faster than others, perhaps twice as fast, yet the syllables of each, singly speaking, will hold the proper proportions of long and short to each other.

In order to understand the use of a knowledge of quantity, it is necessary to anticipate the definition of a *cadence* which will be given in a subsequent chapter. A *cadence* is a portion of sound beginning heavy and ending light; and into these cadences all spoken language, whether prose or poetry, is divided; the difference between prose and poetry being this, that, while the former admits into the same sentence cadences of various lengths, those of the latter are, in the same piece, all of the same length. It is the business of *metre* to adjust the quantities of notes or syllables contained in each cadence or bar; *rhythmus* is to keep by its pulsations all the cadences of an equal length. This will be best explained by an example.

What <sup>ˆ</sup> ˘	holy <sup>ˆ</sup> ˆ	strains a- <sup>ˆ</sup> ˆ	round me <sup>ˆ</sup> ˆ	swell! <sup>ˆ</sup> ˘
No <sup>ˆ</sup> ˘	wildly <sup>ˆ</sup> ˆ	rude <sup>ˆ</sup> ˘ tu- <sup>ˆ</sup> ˆ	multuous <sup>ˆ</sup> ˆ ˆ	sound. <sup>ˆ</sup> ˘

Each of these lines contains five cadences, and these are all of precisely the same length in duration of time: thus, the quantity of the word *What* is equal only to a Crotchet and a half, but the pause marked thus<sup>˘</sup>, which follows it, is equal to a Quaver, so that the full quantity of two Crotchets or one Minim is made up. The syllable *ho* is equal to a Crotchet and a half, and *ly* to a Quaver, so that in the second cadence the full quantity is made up. The same may be said

of the third and fourth cadences, and the fifth is precisely similar to the first. In the second line the first cadence consists of a rest or pause at the beginning, which is equal to a Quaver, and of the word *No*, which is equal to a Crotchet and a half. The second cadence consists of a Crotchet and a half, and a Quaver; the third of a Crotchet, a pause, and a Quaver; the fourth of a Quaver, a Crotchet, and a Quaver; and the fifth of a Crotchet and a half, and a pause; so that in this line, as well as in the first, the full time of two Crotchets or one Minim is made up in each cadence. This, however, will be better understood when the nature of *thesis* and *arsis* is explained.

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## CHAPTER V.

## EMPHASIS—SYLLABIC AND ORGANIC.

**EMPHASIS**, in a general sense, means any degree of force or stress by which syllables, words, or clauses, are distinguished from one another. It may be divided into five kinds: Syllabic Emphasis, Organic Emphasis, the Emphasis of Sense, the Emphasis of Force, and the Weak Emphasis.

*Syllabic Emphasis* is what is generally, though improperly, called by writers on Grammar and Elocution *Accent*. It is that force or stress which is given to some particular syllable of a word above what is given to any other; thus, in the words, *father, mother*, the syllabic emphasis is on the first syllable; in *reply, compose, veracity*, it is on the second. Every word in our language, monosyllables excepted, must have one of its syllables distinguished by this emphasis, of which custom, and the genius of the language, are the sole regulators.

As this Emphasis relates to the pronunciation of words taken singly, it can have little to do in a work which treats of the pronunciation of words in succession (as Elocution may not improperly be defined); for, as words justly pro-

nounced are merely the materials for delivery, these must all be supposed to be in our possession, before we can begin to display them to advantage. A person who pronounces every word singly with the greatest purity, may not be able to read well, and another may convey the sense of an author with great force and beauty, who does not always either give to the letters of a word their proper sound, or place the emphasis on the proper syllable. The only case, therefore, in which it is necessary to take notice of syllabic emphasis in reading, is that in which the sense requires it to be transposed. This happens when two words, which have a sameness in part of their formation, are opposed to each other in sense. Thus, if we pronounce the words *justice* and *injustice* as single words, we naturally place the syllabic emphasis on the penultimate syllable of both ; but if we contrast them, and say, *Neither justice nor injustice has any thing to do with the present question*, in this sentence we naturally place the syllabic emphasis on the first syllable of *injustice*, in order the more forcibly and clearly to distinguish it from *justice*. So also in the following passage from Shakspeare's Merchant of Venice, Act iv. Sc. 1.

It is enacted in the laws of Venice,  
If it be proved against an alien,  
That by direct or indirect attempts  
He seek the life of any citizen, &c.



In this example we perceive that the whole sense of the passage depends on emphasizing the first syllable in *indirect*, in order to contrast it more strongly with *direct*, to which it is opposed. A similar reason throws the emphasis back to the first syllable in the word *ungracefully* in the following sentence :

I tell you truly and sincerely, that I shall judge of your parts by your speaking gracefully or ungracefully.

This transposition of the syllabic emphasis, which is so evidently dictated by the sense, extends itself to words which have a sameness of termination, though they may not be directly opposed to each other in sense ; thus, if we want to shew, in an emphatic manner, that we mean one requisite of dramatic story rather than another, we should say, " In this species of composition, plausibility is much more essential than probability ;" and in the pronunciation of the words *plausibility* and *probability*, we should infallibly transpose the syllabic emphasis of both from the third to the first syllable, in order to contrast those parts of the words which are distinguished from each other by the import of the sentence.\*

\* The best guide to English pronunciation is the Pronouncing Dictionary of Mr. Walker. His great merit is, that he endeavours to bring back the pronunciation of words to the analogy of those which are similar to them.

*Organic Emphasis*, although it often corresponds to syllabic emphasis, is yet different from it; it is not dependent on custom, or on the genius of any language whatever, but arises from the very manner in which speech is produced, and is as involuntary as the throb and remission of the pulse, or the inhaling and respiration of the breath.

In order to explain what is meant by organic emphasis, it must be observed, that in the formation of speech there is a regular action and reaction of the organs which produce it. To form a heavy syllable these organs are necessarily placed in a certain position, and, from their very nature, it is necessary that, before they form another heavy syllable, they should recover their first position; but the time which is occupied in this recovery of their position, is not always lost to the purposes of speech, for it may be filled up with one or more syllables, which have no stress, and which are, therefore, very properly denominated *light*: if it is not filled up in this way, it is a pause or rest. To illustrate this let us take the following words,

One, two, three, four, five.

It is to be regretted, however, that he has so far departed from the pure sound of the letters, as to set down o-je-us as an allowable pronunciation of *odious*, te-je-us of *tedious*, with other words of the same class, and to give ed-ju-kashun as that of *education*, gran-jur for *grandeur*, na-tshure for *nature*, ver-jure for *verdure*.

These monosyllables, if distinctly and deliberately pronounced, have two peculiarities; each has the organic emphasis, and each has a pause after it. Let these pauses be filled up with the light syllable *and*; and then the two lines, namely,

One and two and three and four and five and,  
and

One, ˘ two, ˘ three, ˘ four, ˘ five, ˘

will be of exactly the same length as to time in music or rhythm in speech; the syllable *and* occupying no more time, than what necessarily intervenes between the syllables under organic emphasis.

This alternate action and reaction of the organs of speech was called by the Greeks by the significant terms *Thesis* and *Arsis*, the former denoting the *setting down* of a syllable, as the setting down of the foot in walking; the latter denoting the *raising* of it *up*, like the lifting of the foot from the ground; the former producing the *heavy* syllables, and the latter the *light* ones.

This accident of speech must be carefully distinguished from *quantity*, and also from *syllabic emphasis*, or what is commonly called *accent*. Organic emphasis relates to the force with which certain syllables are enunciated; but this force does not always correspond to the relative time which this enunciation requires. Thus in the word *pensive* the syllable *pen* is the heavier, but

it is not longer than the syllable *sive*: so also in the word *inward* there is an equality of time in the two syllables, but not an equality of weight. But in the words *stranger*, *soothing*, the first syllable is both the heavier and the longer.

With reference also to the syllabic emphasis, it must be observed that, although every syllable on which this emphasis occurs, has *necessarily* the organic emphasis, the converse is not true, that every syllable which has the organic has also the syllabic emphasis. Thus the word *signaling* has the organic emphasis both on the first and the third syllable, the syllabic only on the first. So also in the words *similarly*, *scrupulousness*, there is the organic emphasis on the first and third, the syllabic only on the first. In the word *tyrannically* there is the organic emphasis on the second and fourth, the syllabic only on the second. In *privateer*, *caravan*, there is the organic on the first and third, the syllabic only on the third. From this it appears that in a word, in which there are two or more heavy syllables, those which are only under the organic emphasis are not so heavy as that which is also under the syllabic; and accordingly the emphasis, which distinguishes the former, is called by Mr. Walker the secondary accent. See *Principles of English Pronunciation*, No. 522, prefixed to his *Pronouncing Dictionary*.

Besides the above division of syllables into heavy and light, there are also degrees of light-

ness. This is particularly the case in words of three syllables: in these we have generally the three varieties of heavy, light, and lightest syllables. Thus in the words, *consecrate*, *numerous*, *humanize*, we have heavy, lightest, and light: in *develop*, *remorseless*, we have lightest, heavy and light: in *serenade*, *intercede*, we have light, lightest, heavy. To express these distinctions we adopt the following marks—heavy ::, light ··, lightest .: thus, *consecrate*.

Those emphatical divisions into which, from the very action of the organs, all speech naturally falls, are called *cadences*. These are also sometimes called bars; but this is not strictly correct, for the bar, properly speaking, is only the graphical perpendicular mark, which points out the boundaries of the cadences. Every full *spoken* cadence consists of a heavy syllable, and one or two light ones, but pauses may be substituted to make up the time, which any of these syllables would occupy.

*Rhythmus* may be defined the metrical arrangement of speech, agreeably to the following account of it by Mr. Steele (*Prosodia*, p. 114):

“Rhythmus,” says he, “as it signified with the Greeks *number*, that is, the *number* of *metres* contained in a line or sentence, so it may signify with us the *number* of *cadences* in a line or sentence; but I use it also as the general term under which

cadence is a division, and quantity a subdivision." "Quantity or duration of sounds, distinguished by longer and shorter, is subservient to the cadences of Rhythmus as fractional or aliquot parts are to integers; and it is the business of *metre* to adjust the quantities of notes or syllables contained in each cadence or bar: *Rhythmus* is to keep by its pulsation all the cadences of an equal length."—*Prosodia*, p. 72.\*

There are two kinds of *metre*† or *measure*, that is to say, two measures of time to which all cadences may be reduced, namely, *common metre*, which is the allotment of *two crotchets* or their equivalents to each cadence, and *triple metre*, which is the allotment of *three crotchets* or their equivalents to each cadence.

Every full *spoken* cadence in common metre consists of two syllables, and in triple metre of

\* "Quantity, which is only subservient to *metre*, or, as I may say, to the metrical division of cadence, has no more to do in the definition of *rhythmus*, than a closet has to do in that of a house, which may be either as a barn without any interior division, or as a church with a hundred pews, or as a dwelling-house divided according to the conveniency of the master: therefore the *essence* of *rhythmus* does not lie in quantity."—*Prosodia*, p. 155.

† This must not be confounded with the metres in books of psalm-tunes; for the distinction of *long*, *common*, *short*, and *peculiar*, there refers to the different lengths of the lines of which each verse consists, and never, except in the case of one or two peculiar metres, to the nature of the cadences of which the lines are made up.

three; but in common metre a cadence of three syllables is sometimes admissible, provided it occupy no more time in the pronunciation than a common cadence. Thus the measure in the following lines is not disturbed by the occurrence of the triplet *evening*, this being pronounced in the time of a common cadence:

To | pause from | toil, and | trim their | evening | fire.

The same observation will apply to the triplet *every*, in the following line:

And | every | stranger | finds a | ready | chair.

It is an error in reading to syncope these words as if they were written *evning*, *evry*, for our language has so few vowels that their number must not be made less than it actually is.

The two following lines begin with a heavy syllable followed by two light ones forming a cadence, but the measure, which is common, is preserved:

Angel of | life!<sup>˘</sup> thy | glittering | wings<sup>˘</sup> ex- | plore.  
Lo! to the | wintry | winds<sup>˘</sup> the | pilot | yields.

So, also, in triple measure, a cadence of four syllables is admissible, provided that it occupy the time of only three: as in the word *conveniently*, in the following line:

In a | plain pleasant | cottage con- | veniently | neat.

In this measure, however, it is much more allowable to syncope than in common measure.

A cadence of two syllables is also admissible

into triple measure, provided it occupy the time of a triple cadence; thus,

Where is the | mother that | look'd on my | childhood?

Here *childhood* is equal in time, when properly pronounced, to any triple cadence in the line.

It has already been observed, that pauses may be substituted for sounds in the filling up of cadences; and as the entire time which each cadence occupies has several equivalents, and these may be arranged in various orders of precedence, it is clear that cadences, even in the same metre, may be filled up with a vast diversity of constituent parts.

The following are some of the principal varieties of cadences:

*In common metre or measure.*

9 | P P | P P | P P P | P P P | P P P | P Z | Z P | P P P | P P P |  
 2 | 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 | 1 1 | 1 1 1 | 1 1 1 |  
 P P | P P Z |  
 1 1 1 | 1 1 1 |

*In triple metre or measure.*

9 | P P P | P P Z | P Z P | Z P P | P P | P P P P | P P P P | P P P P |  
 2 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |  
 P P P P | P Z P P | P P Z P |  
 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

The quantities, however diversified into fractional parts, must, including the pauses, make up the exact sum of P P, or P P P, as the measure may be common or triple, and neither more nor less.\*

\* See this illustrated in Chap. IV.



The following are examples of verses in common metre :

- ˘Near | yonder | thorn, ˘ that | lifts its | head on |  
           high, |  
 ˘Where | once the | sign-post ˘ | caught the | pass-  
           ing | eye, ˘ |  
 Low lies that | house, ˘ where | nut-brown | draughts  
           in- | spired, ˘ |  
 ˘Where | grey-beard | mirth, ˘ and | smiling | toil  
           re- | tired, ˘ |  
 ˘Where | village | statesmen ˘ | talk'd ˘ with | look  
           pro- | found, ˘ |  
 ˘And | news ˘ much | older | than their | ale ˘ went |  
           round. ˘ | *Goldsmith.*

The following lines, from Milton's *L'Allegro*, begin with a heavy syllable, but they are still in common metre ; the sixth and the last lines have a redundant syllable at the beginning, but the measure is not either altered or injured :

Straight mine	eye ˘ hath	caught new	pleasures
Whilst the	landscape	round ˘ it	measures ;
Russet	lawns ˘ and	fallows	grey, ˘
Where the	nibbling	flocks ˘ do	stray ; ˘
Mountains	on whose	barren	breast ˘
The   labouring	clouds do	often	rest ; ˘
Meadows	trim ˘ with	daisies	pied, ˘
Shallow	brooks ˘ and	rivers	wide ; ˘
Towers and	battle-	ments ˘ it	sees ˘
Bosom'd	high ˘ in	tufted	trees, ˘
Where ˘ per-	haps ˘ some	beauty	lies, ˘
The   Cyno-	sure of	neighbouring	eyes.

nounced are merely the materials for delivery, these must all be supposed to be in our possession, before we can begin to display them to advantage. A person who pronounces every word singly with the greatest purity, may not be able to read well, and another may convey the sense of an author with great force and beauty, who does not always either give to the letters of a word their proper sound, or place the emphasis on the proper syllable. The only case, therefore, in which it is necessary to take notice of syllabic emphasis in reading, is that in which the sense requires it to be transposed. This happens when two words, which have a sameness in part of their formation, are opposed to each other in sense. Thus, if we pronounce the words *justice* and *injustice* as single words, we naturally place the syllabic emphasis on the penultimate syllable of both ; but if we contrast them, and say, *Neither justice nor injustice has any thing to do with the present question*, in this sentence we naturally place the syllabic emphasis on the first syllable of *injustice*, in order the more forcibly and clearly to distinguish it from *justice*. So also in the following passage from Shakspeare's Merchant of Venice, Act iv. Sc. 1.

It is enacted in the laws of Venice,  
If it be proved against an alien,  
That by direct or indirect attempts  
He seek the life of any citizen, &c.

In this example we perceive that the whole sense of the passage depends on emphasizing the first syllable in *indirect*, in order to contrast it more strongly with *direct*, to which it is opposed. A similar reason throws the emphasis back to the first syllable in the word *ungracefully* in the following sentence:

I tell you truly and sincerely, that I shall judge of your parts by your speaking gracefully or ungracefully.

This transposition of the syllabic emphasis, which is so evidently dictated by the sense, extends itself to words which have a sameness of termination, though they may not be directly opposed to each other in sense; thus, if we want to shew, in an emphatic manner, that we mean one requisite of dramatic story rather than another, we should say, "In this species of composition, plausibility is much more essential than probability;" and in the pronunciation of the words *plausibility* and *probability*, we should infallibly transpose the syllabic emphasis of both from the third to the first syllable, in order to contrast those parts of the words which are distinguished from each other by the import of the sentence.\*

\* The best guide to English pronunciation is the Pronouncing Dictionary of Mr. Walker. His great merit is, that he endeavours to bring back the pronunciation of words to the analogy of those which are similar to them.

*Organic Emphasis*, although it often corresponds to syllabic emphasis, is yet different from it; it is not dependent on custom, or on the genius of any language whatever, but arises from the very manner in which speech is produced, and is as involuntary as the throb and remission of the pulse, or the inhaling and respiration of the breath.

In order to explain what is meant by organic emphasis, it must be observed, that in the formation of speech there is a regular action and reaction of the organs which produce it. To form a heavy syllable these organs are necessarily placed in a certain position, and, from their very nature, it is necessary that, before they form another heavy syllable, they should recover their first position; but the time which is occupied in this recovery of their position, is not always lost to the purposes of speech, for it may be filled up with one or more syllables, which have no stress, and which are, therefore, very properly denominated *light*: if it is not filled up in this way, it is a pause or rest. To illustrate this let us take the following words,

One, two, three, four, five.

It is to be regretted, however, that he has so far departed from the pure sound of the letters, as to set down o-je-us as an allowable pronunciation of *odious*, te-je-us of *tedious*, with other words of the same class, and to give ed-ju-kashun as that of *education*, gran-jur for *grandeur*, na-tshure for *nature*, ver-jure for *verdure*.

These monosyllables, if distinctly and deliberately pronounced, have two peculiarities; each has the organic emphasis, and each has a pause after it. Let these pauses be filled up with the light syllable *and*; and then the two lines, namely,

One and two and three and four and five and,  
and

One, ˘ two, ˘ three, ˘ four, ˘ five, ˘

will be of exactly the same length as to time in music or rhythm in speech; the syllable *and* occupying no more time, than what necessarily intervenes between the syllables under organic emphasis.

This alternate action and reaction of the organs of speech was called by the Greeks by the significant terms *Thesis* and *Arsis*, the former denoting the *setting down* of a syllable, as the setting down of the foot in walking; the latter denoting the *raising* of it *up*, like the lifting of the foot from the ground; the former producing the *heavy* syllables, and the latter the *light* ones.

This accident of speech must be carefully distinguished from *quantity*, and also from *syllabic emphasis*, or what is commonly called *accent*. Organic emphasis relates to the force with which certain syllables are enunciated; but this force does not always correspond to the relative time which this enunciation requires. Thus in the word *pensive* the syllable *pen* is the heavier, but

it is not longer than the syllable *sive*: so also in the word *inward* there is an equality of time in the two syllables, but not an equality of weight. But in the words *stranger*, *soothing*, the first syllable is both the heavier and the longer.

With reference also to the syllabic emphasis, it must be observed that, although every syllable on which this emphasis occurs, has *necessarily* the organic emphasis, the converse is not true, that every syllable which has the organic has also the syllabic emphasis. Thus the word *signalizing* has the organic emphasis both on the first and the third syllable, the syllabic only on the first. So also in the words *similarly*, *scrupulousness*, there is the organic emphasis on the first and third, the syllabic only on the first. In the word *tyrannically* there is the organic emphasis on the second and fourth, the syllabic only on the second. In *privateer*, *caravan*, there is the organic on the first and third, the syllabic only on the third. From this it appears that in a word, in which there are two or more heavy syllables, those which are only under the organic emphasis are not so heavy as that which is also under the syllabic; and accordingly the emphasis, which distinguishes the former, is called by Mr. Walker the secondary accent. See *Principles of English Pronunciation*, No. 522, prefixed to his *Pronouncing Dictionary*.

Besides the above division of syllables into heavy and light, there are also degrees of light-

ness. This is particularly the case in words of three syllables: in these we have generally the three varieties of heavy, light, and lightest syllables. Thus in the words, *consecrate*, *numerous*, *humanize*, we have heavy, lightest, and light: in *develop*, *remorseless*, we have lightest, heavy and light: in *serenade*, *intercede*, we have light, lightest, heavy. To express these distinctions we adopt the following marks—heavy ∴, light ∴, lightest ∴: thus, *consecrate*.

Those emphatical divisions into which, from the very action of the organs, all speech naturally falls, are called *cadences*. These are also sometimes called bars; but this is not strictly correct, for the bar, properly speaking, is only the graphical perpendicular mark, which points out the boundaries of the cadences. Every full *spoken* cadence consists of a heavy syllable, and one or two light ones, but pauses may be substituted to make up the time, which any of these syllables would occupy.

*Rhythmus* may be defined the metrical arrangement of speech, agreeably to the following account of it by Mr. Steele (*Prosodia*, p. 114):

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Your paper is part of my tea-equipage, and my servant knows my humour so well, that, calling for my breakfast this morning, (it being past my usual hour,) she answered, the Spectator was not yet come in.

The preposition *by* must *never* be pronounced like the last syllable of *easily*, but always like *fy*.

The possessive pronoun *your*, when not emphatical, should in general have the lightest sound, as if written *yur*.

Your men of business usually have recourse to such instances as are too mean and familiar.

Rend your hearts, and not your garments.

Let not your | heart be | troubled.

How much more agreeable to the ear is this last sentence, if pronounced as it is here marked, than if it were spoken thus,

Let not | your | heart be | troubled.

Of the advantage of cadences in triple measure we have a beautiful illustration in the 1st verse of the 136th Psalm :

⁷O | give⁷ | thanks unto the | Lord;⁷ | ⁷for he is | good,⁷ | ⁷for his | mercy en- | dureth for | ever.⁷

In the third of these cadences there are four syllables, but they occupy the time only of three.

In forming the cadences, the melody which is produced will much depend on the ear of the speaker. He who has a good ear will naturally



throw together so many or so few syllables ; he will give to them all such a degree of *weight*, and such *quantity*, and will insert such pauses, as are best adapted to produce an agreeable rhythm. He who has not a good ear will find more difficulty ; but much may be done by study and practice. To improve the ear, it is an excellent plan to read poetry aloud, and in a variety of measures, taking care to mark the heavy syllables very distinctly by a greater stress of voice, and also by beating time with the hand or the foot, at the moment when the heavy syllable is pronounced. This will accustom the ear to mark the pulsations of speech, and will insensibly instruct the voice to fill up even the irregular cadences of prose in a melodious manner.

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## CHAPTER VI.

## THE EMPHASIS OF SENSE.

HAVING now finished what was necessary to be said respecting Syllabic and Organic Emphasis, we proceed to the *Emphasis of Sense*.

The *Emphasis of Sense* is that stress or force which we give to words, which are in contradistinction to other words expressed or understood. This stress consists in making light monosyllables heavy, and in giving additional weight or force to what is commonly called the accented syllable of words of more than one syllable, that is, to that syllable which has the syllabic emphasis. In the following examples the words which have this emphasis are printed in italics.

The importance of this emphasis is such, that if it be not laid in the proper place, the sense of the sentence may be completely altered; thus,

When the chief priests, therefore, and officers saw him, they cried out, saying, Crucify him, crucify him. Pilate saith unto them, Take | *ye* *him* and | crucify him; | for | *I* find no | fault in him.—*John* xix. 6.

The sense of the latter clause, read in this manner, is what the Evangelist meant to convey, namely, that Pilate desired them to do, as their own act, and on their own responsibility, what he himself saw no reason for doing. But if we read it thus,

Pilate saith unto them, | Take ye him | <sup>z</sup> and  
crucify him | ,<sup>z</sup> for I | find no | fault in him,

the sense will be, that Pilate told them to take Jesus and crucify him, *because* he was persuaded of his innocence.

The following may be taken as another example:

Shall you ride to town to-day?

This sentence is capable of being taken in four different senses, according as the emphasis is laid. If it be on the word *you*,

Shall | *you* ride to | town to- | day?

the answer may be,

No; I shall send my servant.

If on the word *ride*—

Shall you | *ride* to | town to- | day?

the answer may be,

No; I propose to walk.

If on the word *town*—

Shall you ride to | *town* to- | day?

the answer may be,

No; I shall ride into the country.

And if the emphasis be laid on the word *to-day*—

Shall you ride to | town *to-* | *day*?

the answer may be,

No; but I shall to-morrow.

Such may be the importance of laying the emphasis in the right place.

As the emphasis of sense always implies opposition either expressed or understood, when the opposition is expressed the emphasis is sufficiently obvious, and needs scarcely any additional force to make it perceived. Thus,

It is an observation of all the historians, that, while *Cæsar* made no difference of power, whether it was *conferred* or *usurped*, whether over those who *loved* or those who *feared* him, *Pompey* seemed to value none but what was *offered*; nor to have any desire to *govern*, but with the *good-will* of the *governed*.

In this passage every word printed in Italics is emphatical, since each is opposed to some other word as its correlative or correspondent; but since, from the circumstance of the antithetic words being all expressed, there can be no doubt as to which are the ideas that are meant to be contrasted, a slight degree of force, in addition to the syllabic emphasis, is sufficient. To this rule, however, respecting the light degree of the emphasis of sense, there are two exceptions, namely, when the antithesis is not only expressed, but denied, and when a comparison is formed by *more*, *less*, or *rather*, and *than*. Here the

opposition between the positive and the negative, or the strong and the weak, member, must be marked by a stronger emphasis than in the former case. Thus,

It was *James*, not *John*, who told the falsehood.

When a Persian soldier was reviling Alexander the Great, his officer reprimanded him, saying, Sir, you were paid to *fight* against Alexander, not to *rail* at him.

But of the two less dangerous is the offence  
To *tire* our *patience*, than *mislead* our *sense*.

He was more to be *pitied* than *despised*.

It is a custom more honoured in the *breach* than the *observance*.

When the contrariety or opposition is expressed we are at no loss for the emphatic words; the greatest difficulty lies in discovering those words, which are in opposition to something not expressed but understood. The best method of finding the emphasis in these sentences is, to take the word which we suppose to be emphatical, and try whether it will admit of those words being supplied which an emphasis on it would suggest. If, when these words are supplied, we find them not only agreeable to the meaning of the writer, but an improvement of it, we may pronounce the word emphatical; but if the words which we supply are not agreeable to the meaning of the words expressed, or else give

them an affected or fanciful meaning, the emphasis of sense is not admissible. Let us take an example.

Mr. Addison, in one of his Spectators (411), shewing the advantages of a good taste, says,

A man of polite imagination is let into a great many pleasures that the vulgar are not capable of receiving; he can converse with a picture, and find an agreeable companion in a statue.

We shall find but few persons lay any considerable stress on the word *picture* in this sentence; but if we examine it by the method here pointed out, we shall find a stress upon this word (with the falling inflection) a considerable embellishment to the thought, for it conveys to the mind that a man of polite imagination can converse, *not only with intelligent, speaking beings, like himself, but even with such a dumb, inanimate object as a picture.* Here, then, an emphasis on the word *picture* is not only an advantage to the thought, but in some measure necessary to it.

Supposing, then, that we have discovered that word in a sentence which is obviously and strongly opposed to some other word or words understood, this word is to be distinguished from the rest by an increase of force in the pronunciation. But a still more striking distinction remains to be treated of, namely, that which arises from the different inflections which may be given to the sound of the same syllable. It has

been shewn, in Chap. II., that all spoken sounds consist of a slide of the voice either upwards or downwards, or in other words, that they are characterized by either a rising or a falling inflection. The only uses of these inflections, which have as yet been pointed out, are to mark the different kinds of sentences and the connexion or separation of their parts, and also to produce, by their melodious variety, an agreeable effect on the ear. But they are equally important for the purposes of emphasis. In order to understand their application to this accident of speech, let us observe the inflections which we give to emphatical words, when both parts of the antithesis are expressed. Thus, in the sentence,

You were paid to *fight* against Alexander, not to *rail* at him,

Every one will perceive that the sense is best expressed by giving the *falling* inflection to the word *fight* and the rising to *rail*, and he will also perceive that the inflection given to *fight* is not simply a falling inflection, but that the voice slightly rises and then falls on the same syllable; so also that the inflection on *rail* is not simply a rising inflection, but that the voice first falls and then rises on the same syllable. These modifications of the two simple inflections may be thus represented  $\setminus \setminus$ ; they will be more fully illustrated in the chapter on the Circumflexes: for

the present it may suffice to remark, that one great characteristic of emphatic pronunciation is the use of *curved* instead of *straight* inflections.

In that verse of Milton's

Hunting (and *men*, not *beasts*, shall be his game)

*men* evidently requires the *falling* and *beasts* the *rising* inflection; and the same may be observed of *breach* and *observance* in the following sentence,

A custom more honoured in the *breach* than the *observance*.

So also of *chains* and *show* in the following,

Better shew him honestly his *chains*, than mock the slave with the *show* of liberty.

. From these examples it is evident that the *falling inflection*, with that peculiar modification which has been explained, denotes something *positive, actual, considerable, or preferable*; the *rising inflection*, with a similar modification, something *negative, weak, or limited*; or, in other words, the *falling inflection* denotes the *stronger* emphasis, the *rising* the *weaker*. In order, then, to ascertain which inflection will suit the word which we determine to emphasize, we must consider whether its force be *positive* or *negative*. Thus, in the sentence, *It was Cæsar who won the battle*; Cæsar is the emphatic word, and it must have the falling inflection, because the statement is positive and definite. But suppose it had



been, *It was not Cæsar who won the battle*, we have here a *negative* statement, and this requires the rising inflection on *Cæsar*, the *thing denied*, though the negative particle has the falling, agreeably to Rule II. Chap. II.

It must also be observed, that as things may differ from each other either altogether or in the degree in which they come up to a certain standard, the falling inflection may express either a distinction of *contrast* or a distinction of *degree*.

In conformity with these observations, the following rules may be laid down for the application of inflection to the Emphasis of sense.

I. The falling Inflection is used,

1st. When something is *affirmed* in the emphasis, and *that which is opposed to it* in the antithesis is *denied*.

EXAMPLES.

It was Cæsar who won the battle ;

i. e. it was not Pompey, or any one else, who won it.

I want justice, and I shall demand it ;

i. e. I want not compromise or indulgence, but justice ; and I shall not wait till it is given me, but I shall demand it.

And Nathan said unto David, Thou art the man ;

i. e. the man who has done this is not any one else whom thou mayest suppose; it is thou, thyself.

The emphasis which is given to *the principal word* when a *new and important subject* is introduced, is an exemplification of this rule. Thus Steele begins one of his papers in the *Spectator* (No. 226) with the following sentence :

I have very often lamented and hinted my sorrow in several speculations, that the art of Painting is so little made use of to the improvement of our manners.

The word *painting*, as it stands in this sentence, may very well be supposed to be in contrast with other arts, which, though often used for the improvement of manners, are, perhaps, not so conducive to that end as this art is. This is expressed by giving to the word *painting* a strong downward inflection.

The following is another example :

In the course of my rambles I met with the grey-headed old sexton, and accompanied him home, to get the key of the church.

This emphasis often takes place in the beginning or middle of a clause or sentence, which terminates with the rising inflection : thus,

These are those arts that mind to mind endear,  
For honour forms the social temper here.

i. e. not any thing of a lighter or less influential nature.

In the present day, he only who has travelled on the sandy plains of Asia or of Africa, can fully appreciate the blessing of an abundant supply of water.

i. e. not any one, who has lived in more Northerly or better watered regions.

Among the ancient philosophers Socrates presents the strongest claims to our admiration ;

i. e. not Plato, Xenophon, or any other.

These are examples of what may be called *inverted sentences* :\* the reason why they require the rising inflection at the close, will be apparent if we arrange the words in *direct construction* ; thus,

That which forms the social temper here is honour.

He that would fully appreciate the blessing of an abundant supply of water, must have travelled in the sandy plains of Asia or of Africa.

He who presents the strongest claims to our admiration is Socrates.

2ndly. When something is either *affirmed* or *denied* in the emphasis, which may be affirmed or denied *in a much greater degree* of the anti-

\* The reader must not confound these with *inverted periods*. See p. 38.

thesis. This rule applies whenever *even* either is expressed, or may be supplied, before the emphatic word.

EXAMPLES.

He cannot write good books even for children ;

i. e. much less can he write them for men.

The labour of years is insufficient for a complete reformation ;

i. e. much more is the labour of days or months insufficient.

By the faculty of a lively and picturesque imagination, a man in a dungeon is capable of entertaining himself with scenes and landscapes, more beautiful than any that can be found in the whole compass of nature ;

i. e. if in a dungeon he can entertain himself, much more can he do it when he is merely absent from beautiful scenes.

We shudder at the very thought of dissolution ;

i. e. much more should we shudder at the reality.

Though I speak with the tongues of men and of angels, (i. e. though I could speak all the languages not only of mortals but even of angels,) and have not charity, I am become as sounding brass or a tinkling cymbal.—1 *Cor.* xiii. 1.

i. e. much more should I be such, could I speak only my native language.

And though I have the gift of prophecy, and understand all mysteries and all knowledge, and though I have all faith so that I could remove mountains, and have not charity, I am nothing.

i. e. much more should I be nothing had I merely common endowments or a common degree of faith, without charity.

See the wretch that long has toss'd  
 On the thorny bed of pain,  
 At length repair his vigour lost,  
 And breathe and walk again.  
 The meanest flowret of the vale,  
 The simplest note that swells the gale,  
 The common sun, the air, the skies,  
 To him are opening paradise.—*Gray.*

i. e. much more would higher and rarer objects be a source of pleasure to him.

II. The *rising inflection* is used when something is *affirmed* or *denied* in the emphasis, and a *concession is implied* or an *insinuation conveyed* that the affirmation or negation *does not extend* to the antithesis.

## EXAMPLES.

I hope your Grace knows how to bear with him ;

i. e. I hope your Grace knows how to *seem* to be pleased with him, though I allow that you cannot be *really* pleased.

When Horatio, in the *Fair Penitent*, tells Calista that he comes to her as a friend, she answers,

You are my husband's friend, the friend of Altamont.

Here every one must perceive the propriety of adopting the rising inflection on the words *husband's friend* and *Altamont*, because Calista only means to *insinuate* that he is not *her* friend, although she is compelled to acknowledge that he *is* her husband's friend. This sentence with the rising inflection conveys as much as this :

I acknowledge that you are my husband's friend, the friend of Altamont ; but that your friendship will extend itself to me is another question ; of that I have reason to doubt, and must wait for the proofs.

But were these words to be read with the falling inflection instead of the rising, thus,

You are my husband's friend, the friend of Altamont,

they would imply *an absolute denial* that he was *her* friend ; they would convey as much as this :

You are indeed my husband's friend, but you are certainly | not | mine | .

The specific difference, then, between the falling and the rising inflection in this case is, that the former *absolutely denies* the antithesis, the latter only *insinuates a denial*.\*

Let us take another example.

He can write good books for children ;

i. e. I allow that he can write good books for children ; but I do not allow, or I have reason to doubt, whether he can write good books for men.

We regretted that Jupiter was not visible, as I am persuaded we might have discovered some of his satellites with the naked eye, or, at least, with a small glass, which I had in my pocket :

i. e. granting even that we could *not* do it with the naked eye.

Lothario, in the *Fair Penitent*, says to Lucilla,

I see thou hast learnt to rail ;

i. e. I see thou hast learnt to rail at least, though

\* See Walker's *Elocution*, p. 118. It is surprising that this acute writer should not have perceived that, in illustrating the above example from the *Fair Penitent*, he has suggested the true solution of the difficulty. His account of this emphasis is, to say the least of it, very obscure, if not defective and erroneous.

I do not see that thou hast acquired any more valuable accomplishment, or though I must be allowed to doubt whether thou hast acquired any thing better.

Thou hast <sup>one</sup> comfort, friend, said I, at least, in the loss of thy poor beast. I am sure thou hast been a merciful master to him ;

i. e. thou hast this consolation, if I must allow that thou hast no other.

In the following sentences we have the anti-thesis supplied in the first clause :

If we have no regard for religion in youth, we ought to have some regard for it in old age.

If we have no regard for our own character, we ought to have some regard for the character of others.

The last five examples are illustrations of a rule which must here be laid down, namely, that the rising inflection takes place on the emphatic word wherever *at least* is either expressed or understood.

At least with a small glass.

I see thou hast learnt to rail at least.

Thou hast <sup>one</sup> comfort at least ; thou hast at least been a merciful master to him.

We ought at least to have some regard for it in old age.



We ought at least to have some regard for the character of others.

It may here also be remarked, that whatever be the inflection on the last emphatic word in a clause or sentence, the clause or sentence must terminate with the same. When there are several unemphatic words following one which is emphatic, they must be pronounced in the same manner as a parenthesis, that is, in somewhat quicker time, and with less variety of tone.

#### EXAMPLES.

But Rebecca put another interpretation on the words extorted as it were from Bois Guilbert.

Here *another* is the last emphatic word, and it communicates the falling inflection, not only to *interpretation*, but to all the principal words following :

But him, the least, the dull or painful hours  
Of life oppress, whom sober sense conducts  
And virtue through this labyrinth we tread.

In the second of these lines *conducts* takes the falling inflection from *sense*, and in the third *labyrinth* and *tread* take the same from *virtue*.

This is a perversion ; it is an immense evil to have wrong ideas thus fastened upon the language of the sacred writers.

In this sentence *evil* is clearly the most emphatic word, and those which follow must have falling inflections, but no emphasis.

Must we, in your person, crown the author of the public calamities, or must we destroy him?

Here the word *crown* is evidently emphatic as opposed to *destroy*, and in order to make this appear more distinctly, the word *calamities* must be read with the same inflection, namely, the rising, and the whole clause, of which it forms the conclusion, must be read like a parenthesis. So, also, the word *him* receives the falling inflection from *destroy*.

They were slow to perceive that it was themselves, and not the farmers, who had made the change.

Here *change* takes the rising inflection from *farmers*; but if we transpose the clause, it will take the falling from *themselves*; thus,

They were slow to perceive that it was not the farmers, but themselves, who had made the change.

The following are similar examples:

The old men were grave, the young reverent in their department.

Or,

The old men were grave in their department, the young were reverent.

We too often judge of men by the splendour, not by the merit of their actions.

Or,

We too often judge of men not by the merit, but by the splendour of their actions.

When the wicked man turneth away from his wickedness which he hath committed, and doeth that which is lawful and right, he shall save his soul alive.

Here the word *away* is emphatical, and those which immediately follow, namely, *from his wickedness which he hath committed*, are totally unemphatic, for the subject of them has been virtually mentioned before, namely, in the phrase *the wicked man*, which means *the man who hath committed wickedness*; the whole clause must therefore be pronounced parenthetically, and both *wickedness* and *committed* receive the rising inflection from *away*.

These unemphatic words following one which is emphatic, Mr. Smart denominates *pronominal*, "because they refer to their subjects in the same manner as a pronoun refers to its noun, after the subject denoted by the noun has been regularly introduced, and become an implied topic of discourse;"\* and he follows up his rule by the following judicious observations: "In some cases, perhaps, when the subjects are preunderstood, it

\* Theory of Elocution, p. 106.

may not be eligible to read a phrase pronominally, because the harmony of a sentence (where harmony is of consequence) might suffer too much. But these cases are but few; for, generally speaking, one very great feature of significant reading, probably the greatest, is the distinguishing of primary information from what is preunderstood, and therefore secondary. The subjects of discourse, when once introduced, go along with the mind continually; and it betrays inattention to the drift of thought, or incapacity to follow it, or, at least, a very bad habit which prevents the reader from shewing outwardly that he follows it, when he makes no distinction between the words and phrases that refer to those subjects, and such as bring the hearer acquainted with something new. This is a point of the utmost importance, and it is astonishing that writers on Elocution should never have noticed it."

Hitherto we have treated chiefly of that emphasis which may be called *single*, that is, where the two emphatic words in antithesis to each other are expressed, or where but one of them is expressed, and the antithesis to it is implied or understood. But besides these, there are instances in which *two* emphatical words are opposed to two others, and sometimes where *three* emphatical words are opposed to three others, in the same sentence. The former is called the *double*, the latter the *treble* emphasis.

We have an instance of double emphasis in the following sentence :

The pleasures of the imagination, taken in their full extent, are not so gross as those of sense, nor so refined as those of the understanding.

In this sentence the emphatical words *sense* and *understanding* are opposed to each other as well as *gross* and *refined*, and it is one of the rules under Inflection, in Chap. II., that words in opposition to each other must have opposite inflections. Now, as the first part of this sentence, ending at *sense*, is *negative*, the word *sense*, with which it terminates, must (by Rule II. Ch. II.) have the rising inflection; *understanding*, therefore, has the falling, and for the sake of a melodious variety, we give the falling inflection to *gross*, and consequently the rising to *refined*, as being in opposition to it; thus,

The pleasures of the imagination, taken in their full extent, are not so gross as those of sense, nor so refined as those of the understanding.

The following is an example of *treble emphasis*:

He raised a mortal to the skies,  
She drew an angel down.

In such a sentence as this there is seldom any difficulty in adjusting the inflections, for as each part has a corresponding part expressed, there is

scarcely any necessity to enforce one more than another, and the inflections easily fall into a just and melodious arrangement. By reading the sentence as it is here marked, a melodious variety is produced, and the antithetic words are opposed to each other by their inflections as well as in sense.

This may be called the *treble emphasis expressed*: but sometimes the double emphasis has two of its parts so emphatical as to imply two antithetic objects *not expressed*, and thus to form a treble emphasis *implied* only. In this case it is not so easy to determine how we are to place the emphatic inflections. Thus, in the following passage from Milton (*Paradise Lost*, B. I. 262),

To reign is worth ambition, though in hell;  
Better to reign in hell, than serve in heaven.

The words *heaven* and *hell* are here opposed to each other, and ought, therefore, if we follow the common rule respecting antithesis, to have opposite inflections; but these opposite inflections we cannot afford to give them, for besides the expressed antithesis which these words have to each other, they seem each of them to have an antithetic object understood, and so to form what may be called a *treble emphasis implied*. The sense seems to be that *to reign* is so desirable, that it is better to reign, not only where it is attended with its usual cares, but even *in hell*, where it is accompanied with torments; and, on

the other hand, that *servitude* is disagreeable, not only where it has its usual inconveniences, but even in *heaven*, where it is attended with pleasures. Since, therefore, all words before which *even* is either expressed or understood, require the falling inflection, (see p. 95,) if we would bring out the sense, we must give this inflection to both *heaven* and *hell*, although the music and melody of the line would certainly lead us to place the rising on *hell*. This will also occasion the words *reign* and *serve*, although antithetic, to have both the same inflection, namely, the rising.

Better to reign in hell, than serve in heaven.

Melody would lead us to read the line thus :

Better to reign in hell than serve in heaven.\*

There is a saying of Julius Cæsar's, as he was passing through an obscure village in Gaul,

I would rather be the first man in that village, than the second in Rome.

On the first reading of this passage, the melody of pronunciation inclines us to give the falling inflection to *first*, the rising to *village*, the rising also to *second*, and the falling to *Rome*; thus,

I would rather be the first man in that village, than the second in Rome.

\* Mr. Walker informs us that Garrick, upon being asked to read these lines, repeated them at first in the latter mode, but upon reconsidering, approved of the former.

But if we would enforce the sense of the words, we must read it in the following manner :

I would rather be the first man in that village, than the second in Rome.

By these inflections we strongly express, that the desire which Cæsar had for superiority made him prefer it, not only in a common place, but even in that village, to inferiority even in Rome.

Several of the above examples afford illustrations of an observation which must here be made, that *Emphasis controls every other rule*. Thus the sentence,

In the course of my rambles I met the grey-headed old sexton, and accompanied him home, to get the key of the church,

is periodic, and the general rule would require the rising inflection on *sexton*; but this is superseded by emphasis. So also in the following line,

Its sound aspir'd to heav'n, and there abode;

since *even* might be supplied before *heaven*, this word takes the falling inflection in violation of the common rule.

If we have no regard for religion in youth, we ought to have some regard for it in old age.

If we have no regard for our own character, we ought to have some regard for the character of others.



These sentences are periodic, but the falling inflection takes place of the rising at the end of the first principal constructive clause, because *even* may be understood. In these examples a concession is made in the first clause, in order to strengthen the conclusion in the second; but in the following the latter clause is a mere inference from, or consequence of, the former, and the general rule takes place:

If we have no regard for religion in youth, we have seldom any regard for it in age.

If we have no regard for our own character, we have seldom any for that of others.

The judicious application of the emphasis of sense is one of the most indispensable qualifications of a good reader; but an excess of it is always to be avoided, for it wearies the attention by perpetually exciting it, and where it does not improve, it always vitiates the sense. The following passage, 1 John iv. 20, is generally read thus:

If a man say, I love God, and hateth his brother, he is a liar; for he that loveth not his brother | whom he | hath seen, | how can he love God, whom he hath not seen?

But the stress which is laid on the auxiliary verb *hath* is a very unnecessary anticipation of the emphasis, which is sufficiently expressed by

making *not* in the last clause a heavy syllable, thus,

He that | loveth not | his | brother | whom he  
hath | seen, | how can he | love | God | whom  
he hath | not seen ? |

The following passage (*Matthew* vii. 3, 4) is almost universally read thus :

And why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye? Or, how wilt thou say to thy brother, Let me | pull out the | mote out of | thine eye |, and, behold, a beam is in thine own eye?

But this emphasis on the word *thine* before *eye* is absolutely wrong, because the man who says this to his brother, knows nothing of the antithesis. It ought to be read thus,

Or how wilt thou say to thy brother, Let me | pull out the | mote | out of thine | eye, | and, behold, a beam is in thine own eye?

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## CHAPTER VII.

## EMPHASIS OF FORCE AND THE WEAK EMPHASIS.

THE fourth kind of Emphasis is that of *Force*. As the emphasis of sense is used where there is an antithesis either expressed or understood, so does the emphasis of force take place where the words suggest no antithesis. The former is determined by the sense of the author, and is always fixed and invariable: the latter depends in a considerable degree on the conception and taste of the reader, and is used where he wishes to be animated, forceful or impressive. It consists of a strong downward inflection given to the emphatic word. We have an instance of it in the words *description* and *intolerable* in the following passage:

Irksome beyond all powers of description was Hester's life from this day forward. It would have been perfectly intolerable, but for one circumstance.

In this passage there is no antithesis either expressed or understood, yet in order fully to bring out the sense, it is necessary to place a strong falling inflection on the words on which it is marked.

The following is another example:

The view is absolutely boundless on every side; nor is there any one object within the circle of vision to interrupt it.

As this emphasis is very much a matter of taste, it is impossible to lay down rules which shall suffice for its universal application. The following may, however, serve as a general guide:

The Emphasis of Force takes place,

I. In *command*.

EXAMPLES.

Thou shalt have no other Gods before me.

Remember the sabbath-day to keep it holy.

Honour thy Father and thy Mother.

Thou shalt not kill.

Thou shalt not steal.

*Exod. xx. 3, 8, 12, 13, 15.*

Many would read these two last commandments with an emphasis on *shalt* instead of *not*, thus

Thou | shalt not | kill;

but an emphasis with the rising inflection on *not*, subsidiary, however, to the principal emphasis, that of force, on *kill* and *steal*, makes them much stronger and more impressive.

Sun, stand thou still upon Gibeon; and thou, Moon, in the valley of Ajalon.—*Joshua* x. 12.

But if we were to use the *rising* instead of the *falling* inflection, thus,

Sun, stand thou still,

we should make Joshua ask the sun whether he meant to stand still or not?

## II. In *exhortation*.

### EXAMPLES.

Wisdom is the principal thing; therefore get wisdom: and with all thy getting, get understanding.—*Prov.* iv. 5.

Awake; awake; put on thy strength, O Zion; put on thy beautiful garments, O Jerusalem, the holy city! Shake thyself from the dust; arise and sit down, O Jerusalem; loose thyself from the bands of thy neck, O captive daughter of Zion.—*Isaiah* lii. 1, 2.

The rising inflection is here given to *neck*, for the sake of melody, as being at the end of the penultimate clause.

Once more unto the breach, dear friends, once more,  
Or close the wall up with our English dead.

In peace there's nothing so becomes a man

As modest stillness and humility;

But when the blast of war blows in our ears,  
 Then imitate the action of the tiger,  
 Stiffen the sinews, summon up the blood,  
 Disguise fair nature with hard-favour'd rage;  
 Then lend the eye a terrible aspect;  
 Let it pry through the portage of the head  
 Like the brass cannon; let the brow o'erwhelm it,  
 As fearfully as doth a galled rock,  
 O'erhang and jutty his confounded base  
 Swill'd with the wide and wasteful ocean. --*Shakspeare.*

III. On the auxiliary verb *must*, or on an emphatic word following it.

#### EXAMPLES.

The evils which futurity has in store for us *must* be endured.

If an officer were commanded to pull his own father out of this house, he *must* do it; <sup>z</sup> he *dares* not disobey: immediate death would be the sure consequence of the least grumbling.—*Pulteney.*

In this sentence the word *father* has the emphasis of *sense*, and a downward inflection, for *even* might be supplied; *must* and *dares* have the emphasis of *force*, and *death* that of *sense*.

If there's a Power above us,  
 (And that there is all nature cries aloud  
 Through all her works,) he must delight in virtue,  
 And that which he delights in must be happy.—*Cato*.

#### IV. In *strong* and *positive denial* or *refusal*.

##### EXAMPLES.

*A.* Will you not then do what I have proposed to you?

*B.* No, I will not; whatever may have been your expectations with regard to my intentions, you may be assured that I will not do it.

This emphasis, like that of sense, often takes place in the beginning or middle of a clause or sentence, which terminates with the rising inflection; thus,

You have been long enough employed in driving the cattle over the vast mountains of Lusitania and Celtiberia.

You may strive in vain to catch a breath of enthusiasm to buoy you up in the arms of death.

The emphasis of force is sometimes continued on several successive words. Thus when Lucius in *Cato* seems to have exhausted every topic in favour of giving up a hopeless war, and submit-

ting to Cæsar, he concludes with this emphatic period,

What men could do,  
Is done already; heaven and earth will witness  
*If Rome must fall*, that we are innocent.

The common manner of pronouncing the clause printed in italics is, to lay an emphasis with the rising inflection on the word *must*; but if each of these four words be pronounced with a strongly marked emphasis, the first and the last with the rising inflection, and the second and third with the falling, and with a distinct pause after each, very considerable force will be given to them; thus,

Íf<sup>ˆ</sup> | Róme<sup>ˆ</sup> | must<sup>ˆ</sup> | fall,<sup>ˆ</sup> | that we are innocent.

We have another instance of this continued emphasis in that expostulation in the prophecy of Ezekiel (xviii. 31,) *Why will ye die?* of which the whole force is lost unless every word except *ye* be pronounced as a heavy syllable, both *will* and *die* having a strong falling inflection; thus,

Why<sup>ˆ</sup> | will<sup>ˆ</sup> ye | die,<sup>ˆ</sup> | O house of Israel?

Let these words be pronounced thus,

Why<sup>ˆ</sup> will<sup>ˆ</sup> ye | die,<sup>ˆ</sup> | O house of Israel?

and the inferiority of this manner will be very apparent.

The fifth and last kind of Emphasis is the *Weak Emphasis*. As there are many sentences



which require the falling inflection to express force, where there is no antithesis either expressed or understood, so there are many which require *the rising* to express what is *weak* or *inconsiderable*, though there is equally an absence of antithesis. It is the judicious application of it for this purpose, which constitutes one of the most striking differences between a good reader and an indifferent one; for we almost uniformly find the latter end every sentence with the falling inflection, while the former carefully considers whether the sense be *positive* or *negative*, expressive of *strength* or *weakness*, and selects his inflection accordingly. In the inflections of conversation we have nature herself to study, and a very slight observation of these will convince us, that the rising inflection ought to be introduced in reading, at the close of a compact sentence, or in the middle of a loose one, much oftener than it is by the generality of readers. So various are the shades of meaning which may be attached to the same words, and so subtle those operations of the human mind by which this meaning is determined, that it is not always easy to discover the reason why the rising inflection is preferable, although a comparison with the natural tones of conversation convinces us, that it ought to be used. Yet if we only bear in mind that the general force of this inflection is to denote what is *weak* or *negative*, we shall soon learn to apply it with propriety.

The following rules will be found to embrace most of the cases which occur.

The rising inflection is used to express,

I. What is *weak*, *inconsiderable*, or *confined*.

#### EXAMPLES.

In vain should he attempt to make that sun share his gratification.

The paths of glory lead but to the grave.

It is but foolery; but it is such a kind of gain-giving, as would, perhaps, trouble a woman.—*Shakspeare; Hamlet, V. 2.*

Life's but a walking shadow, a poor player,\*  
That struts and frets his hour upon the stage,  
And then is heard no more.—*Shakspeare.*

A. Mr. H. called upon us to-day.

B. Indeed! what did he want?

A. O, he only called to ask how we did.

Precarious, fleeting happiness! Illusion of short duration! I know not what secret languor moves along with us in this confined sphere. A sentiment of satiety and disgust attaches itself to the return of these vain objects!

\* This might, however, have the falling inflection.

Returning home in triumph, I disdain'd  
The Shepherd's slothful life.

The eminently great or extremely useful leave behind them a train of interrupted views, and disappointed expectations, by which the distress is complicated | <sup>2</sup>be- | yond the sim- | plicity | <sup>2</sup>of | pity.

*Mirror.*

Virtue, by its very nature, cannot be a product of what may be called the direct operation of government, that is, of legislation. Laws may repress crime. Their office is to erect prisons for violence and fraud. But moral and religious worth, dignity of character, loftiness of sentiment, all that makes a man a blessing to himself and society, lies beyond their province. Virtue is of the soul, where laws cannot penetrate. Excellence is something too refined, spiritual, celestial, to be produced by the coarse machinery of government.—*Channing.*

II. What is *restrictive*, *exceptive*, *conditional*, or *suppositive*.

#### EXAMPLES.

But he answered and said, It is not meet to take the children's bread and to cast it to dogs. And she said, Truth, Lord; yet the dogs eat of the crumbs which

fall from their master's table.—*Matthew* xv. 26, 27.

(*Restrictive.*)

Behold the fowls of the air, for they sow not, neither do they reap, nor gather into barns; yet your heavenly Father feedeth them.—*Matthew* vi. 26.\* (*Restrictive.*)

The benignity of God towards man has made him this inconceivably advantageous offer. But a most kind offer may still be a conditional offer. (*Restrictive.*)

The strength of the castle rendered the governor more secure than he ought to have been, considering its importance. (*Restrictive.*)

Silence accompanied; for beast and bird,

They to their grassy couch, these to their nests,

Were slunk; all but the wakeful nightingale.

*Milton.* (*Exceptive.*)

Let there be no noise made, my gentle friends,  
Unless some dull and favourable hand  
Will whisper music to my weary spirit.—*Shakspeare.*  
(*Exceptive.*)

\* Perhaps this and the preceding example might be regarded as instances of the Emphasis of Sense. See p. 96.

My boy, ye little know what it is; and ye never can, till the trial is made. (*Exceptive or conditional.*)

Cast thy bread upon the waters; thou shalt find it after many days.—*Eccles. xi. 1.* (*Conditional.*)

i. e. if thou wilt wait many days.

“Oh, madam!” said Alice, “among these many mansions perhaps God, in his mercy, will allot one even to such a sinner as I have been, when he sees how thoroughly I repent of my errors and vices, and how much I have suffered both in mind and body.” (*Conditional or suppositive.*)

Such, I am persuaded, will commonly be the effect of scenes such as those I have described, on minds neither frigid nor unthinking. (*Suppositive.*)

“No cause,” replied Morton indignantly, “can prosper, so conducted.” (*Suppositive.*)

For (as I intimated before) it requires parts and understanding to be plain;

i. e. *supposing* a man wishes to be plain, this requires parts and understanding.

My mind is just going as it did one night before; and let it go, if my child was but safe with its father. (*Conditional.*) Little would it matter then what be-

came of me, for Dan and I shall never meet more. O! hush, my child! hush! I could part with you for ever, if I could only ease you from wailing, and from this sore strife. (*Conditional.*) There is a curse upon me and upon you, while you live on my bosom. (*Suppositive.*)

### III. What is *singular, strange, or surprising.*

#### EXAMPLES.

It is a new thing in theatrical economy, we believe, to grant a *début* on a formal bond of indemnification against loss by a new aspirant's performance.

Green!\* cries the other in a fury.

*Horatio.* My Lord, I think I saw him yesternight.

*Hamlet.* Saw\*! Who?

*Horatio.* My Lord, the King, your father.

*Hamlet.* The King!\* my father!\*—*Shakspeare.*

### IV. *Uncertainty.*

#### EXAMPLES.

Something of a doubtful mist hangs over these Highland traditions.

\* The dip of the voice in pronouncing these words would be more correctly represented by a complete circumflex, thus  $\frown$ , than by the mark affixed.

This cottage is a wretched place, Ella. I think we might find something better for you.

Let him ask reason to point out a means of reconciliation and a refuge of safety. Reason hesitates as she replies, "The Deity may, perhaps, accept our supplications and grant forgiveness." But the Scriptures leave us not to the sad uncertainty of conjecture; they speak the language of clear assurance.

*Cromwell.* I'm glad your Grace has made that right use of it.

*Wolsey.* I hope I have.

One day he lighter seemed, and they forgot  
The care, the dread, the anguish of their lot;  
They spoke with cheerfulness, and seemed to think,  
Yet said not so—Perhaps he will not sink.—*Crabbe.*

Go to now, ye that say, "To-day or to-morrow we will go into such a city, and continue there a year, and buy and sell and get gain;" whereas ye know not what shall be on the morrow.\*—*James iv. 13, 14.*

### V. *Supplication.*

\* In this and the preceding example there is a double reason for the rising inflection, since the clauses are negative.

## EXAMPLES.

O gently on thy suppliant's head,  
Dread goddess, lay thy chastening hand.—*Gray.*

Yet look upon me with an eye of mercy.

*Venice Preserved.*

Ah treat them kindly! Rude as thou appear'st,  
Yet shew that thou hast mercy.—*Cowper.*

VI. *The plaintive and poetical.*

This has been noticed before when treating of the series, p. 59.

## EXAMPLES.

“How sad he looked,” said Francesca, “before he saw us just now! He will never get over his father's death.” “Poor youth! the cares of the world have come early upon him,” observed her father.

I will suppose his summons from life to arrive, while it has still all its attractions; while nature within is able to meet the smile, and to join the shouting of nature without; while the senses are susceptible of vivid impressions from surrounding things. Death, in such circumstances, must be confessed to be a formidable event. To quit this ground upon which we have stood so long; upon which we have seen so



often and with such delight the flowers appear, the hills rejoice, and the valleys laugh and sing; to take an eternal leave of the light, so dear and so delicious to our eyes; to bid a last adieu to that beautiful sun, which has been so long beheld with rapture; and to drop our share in all that is done under it; to have knowledge of this system, by which we are surrounded, shut out at once at every entrance; to suffer what, when confined to one, is sufficiently afflicting, the deprivation of *all* our senses; to say to all the world, to all mankind, and all terrestrial things, what it affects us with melancholy to say to almost any single person, to almost any single thing, Farewell, for ever! there is in this what it sinks the spirit of a man to think of.—

*Fawcett's Sermons*, Vol. I. p. 105.

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From what has been said in this and the preceding chapter, it appears that Emphasis and Inflection are a kind of supplement to written language. Since vivacity and force depend greatly on brevity, and brevity naturally borders on obscurity, in order to preserve the meaning without losing the force, these two accidents of speech

\* For the sake of melody and variety.

† The emphasis of sense.

interpose, and, as it were, supply the ellipsis in the written words by a stress and an inflection of voice, which imply what belongs to the sense, but what is not sufficiently obvious without oral utterance. Hence we may conclude that language is never perfect till it is delivered: a just emphasis and inflection bring out its latent and elliptical senses, without clogging it with repetitions which would retard its communication and enfeeble its strength.

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## CHAPTER VIII.

## RULES FOR READING VERSE.

**RULE I.** The first and most general rule which applies to the reading of verse, is, that the *necessary inflections* must be *the same* in it *as in prose*, though they must be less strongly marked. If, therefore, we are at a loss for the true inflection of voice on any word in poetry, we should reduce it to earnest conversation, and pronounce it in the most familiar and prosaic manner, and we shall, for the most part, fall into those very inflections, which we ought to adopt in reading verse.

As one application of this rule, it may be observed that, wherever any member of a sentence would *necessarily* have the *falling* inflection in prose, it ought to have the same inflection in poetry; for, although we frequently suspend the voice by the rising inflection in verse, where, if the composition were prose, we should adopt the falling, yet in those parts where emphasis, contrast, a portion of perfect sense, or the conclusion of a declarative sentence, *requires* the falling inflection, the same inflection must be adopted both in verse and prose. Thus in Milton's description of the Deluge, in *Paradise Lost*:

Meanwhile the South wind rose, and with black wings  
 Wide hov'ring, all the clouds together drove  
 From under heaven ; the hills to their supply  
 Vapour and exhalation dusk and moist  
 Sent up amain ; and now the thicken'd sky  
 Like a dark ceiling stood ; down rushed the rain  
 Impetuous, and continued till the earth  
 No more was seen ; the floating vessel swam  
 Uplifted, and secure with beaked prow  
 Rode tilting o'er the waves.—*Par. Lost*, XI. 738.

In this passage, since each of the four mem-  
 bers ending at *heaven*, *amain*, *stood*, and *seen*,  
 forms perfect sense, and would necessarily end  
 with the falling inflection if it were prose, (by  
 Rule V. Ch. II.) they must all end with that in-  
 flection here ; and *waves* must have the falling  
 also, because it is the conclusion of a *declarative*  
 sentence (by Rule I. Ch. II).

In the same manner, wherever, if it were  
 prose, any member of a sentence would *neces-*  
*sarily* take the *rising* inflection, the same must  
 be adopted in verse. Thus, in the following  
 passage from Pope :

He, who through vast immensity can pierce,  
 See worlds on worlds compose one universe ;

Observe how system into system runs,  
 What other planets circle other suns,  
 What varied beings people every star ;  
 May tell why heaven has made us as we are.  
 But of this frame, the bearing and the ties,  
 The strong connexions, nice dependencies,  
 Gradations just, has thy pervading soul  
 Look'd through? Or can a part contain the whole?  
 Is the great chain, that draws all to agree,  
 And drawn, supports, upheld by God or thee?

If this passage were prose, every line in the first sentence but the fifth, might end with the falling inflection; but the end of the fifth being the place where the two principal constructive parts of the sentence unite, and the sense begins to form, here both in prose and verse there must be the rising inflection (by Rule III. Ch. II.); and the same must be given to the two questions contained in the tenth line, as well as to the word *God* in the twelfth, since this is the inflection, which they would necessarily have in prose (by Rule IX. Ch. II.).

So also in the following passage :

Avails it whether bare or shod  
 These feet the path of duty trod?  
 If from the bowers of joy they fled,  
 To soothe affliction's humble bed;

If grandeur's guilty bribe they spurn'd,  
 And home to virtue's lap return'd ;  
 These feet with angel wings shall vie,  
 And tread the palace of the sky.

*Anonymous.*

Even if this passage were prose, there would be no falling inflection on any important word, except *bare* in the first line, and *wings* in the last but one.

RULE II. But although the *necessary* inflections are the same in verse as in prose, one of the principal differences between the reading of these two kinds of composition is, that in those parts of a sentence, *where the inflections are left to the taste and judgment* of the reader, the *rising* inflection prevails as much *in verse*, as the *falling* does *in prose*. The plain, strong, and argumentative subjects of prose naturally take the falling inflection, since this is expressive of force, activity, and precision; but grand, beautiful, and plaintive subjects, such as those treated of in *versé*, slide naturally into the rising inflection, since this is expressive of awe, admiration, and melancholy. It is this general tendency of the plaintive subjects of poetry to assume the rising inflection, which inclines injudicious readers to adopt it in those places, where the falling inflection is absolutely necessary; which occasions their reading

of poetry to degenerate into the whine, so much and so justly complained of.

The passage from Pope, beginning

He who through vast immensity can pierce,

quoted under the preceding rule, furnishes a good illustration of this. The first four lines, if it were prose, might all end with the falling inflection, as being the first four members of a compound commencing series of five (see p. 56); but the sustained majesty and grandeur of the subjects here enumerated, are best expressed by the rising inflection. For a similar reason the rising inflection is much better suited than the falling to the words *ties*, *connexions*, and *dependencies*, for these things are all such as to excite our wonder; but had the sentence been prose, the falling inflection would have been more suitable, as being expressive of force and precision.

Another excellent illustration of this rule is afforded in the following beautiful description of Cintra, from Lord Byron's *Childe Harold*—a passage which is in a great measure robbed of its poetical character, unless it be read with the *rising* inflection at the close of each member of the compound series, except on *glen* and *azure*, which *may* have the falling for the sake of variety and melody, and on *high*, which *must* have the *falling*, as being antithetic to *below* (by Rule VI. Ch. II., as well as by Rule VII. of this chapter):

The horrid crags, by toppling convent crown'd,  
 The cork trees hoar that clothe the shaggy steep,  
 The mountain moss by scorching skies imbrown'd,  
 The sunken glen, whose sunless shrubs must weep,  
 The tender azure of the unruff'd deep,  
 The orange tints that gild the greenest bough,  
 The torrents that from cliff to valley leap,  
 The vine on high, the willow branch below,  
 Mixed in one mighty scene, with varied beauty glow.

**RULE III.** In verse, *every syllable* must have *the same weight*, that is, the same degree of organic emphasis, *that it has in prose*.

This may seem, at first sight, to interfere too much with that regular succession of similar cadences, which is of the very essence of verse: but the fact is, that an occasional intermixture of cadences of an unusual form is an improvement to the rhythmus, as it introduces a variety into it, and prevents that monotonous sameness which is so disagreeable to the ear. A cadence consisting of three syllables, provided that it be pronounced in the same time as one of two, may therefore be considered as a beauty and not a defect, in the rhythmus of a verse which is in common measure, and we need seldom scruple to introduce it.



The most common case under this rule is that, in which particles such as *of* and *the* occur as the second syllables in heroic lines. Thus, in the following lines :

Of all the causes, which conspire to blind  
 Man's erring judgment, and misguide the mind,  
 What the weak head with strongest bias rules,  
 Is pride, the never-failing vice of fools.

Here an injudicious reader will be very apt to lay a stress on the article *the* in the third line, because in nineteen instances out of twenty in this kind of verse, there is a heavy syllable for the second of the line: but a good reader will lay no stress on this, but will transfer it to *what*, making the first cadence to consist of the words, *What the weak*.

The same may be observed of the word *of* in the first of the following lines ; and the second line also begins with a cadence of three syllables:

| Ask of thy | mother | earth, why | oaks were |  
                   made,<sup>z</sup> |  
 Taller and | stronger | than the | weeds they | shade. |

So, also, of the word *of*, in the following line:

Friend of the | brave<sup>^</sup> in | peril's | darkest | hour.

And so, also, of *as*, in the following :

Eye | nature's | walks ;<sup>z</sup> | shoot<sup>^</sup> | folly | <sup>^</sup>as it | flies,  
 And | catch the | manners | living | <sup>^</sup>as they | rise.

The last syllable of the word *excellent*, in the

following couplet, being in a part of the line where a heavy syllable most commonly occurs, may draw the reader to a wrong pronunciation of the word :

Their praise is style, the style is excellent ;  
The sense they humbly take upon content.

There is perhaps no line which is more liable to be read wrong by indifferent readers, than the following :

And grandeur, a magnificent abode.

Most school-boys will read this line, as if both *a* and the last syllable in *magnificent* were heavy ; thus,

And | grandeur | a<sup>ˉ</sup> mag- | nifi- | cent a- | bode.

The line is not in itself very rhythmical, but there can be no doubt, that it ought to be read in the following manner :

And | grandeur | ˉ a mag- | nificent | ˉ a- | bode.

This rule does, however, admit of some few exceptions. Milton has sometimes placed words so unfavourably for pronunciation in the common way, that the ear would be more displeased with the harshness of the verse, if the right syllabic emphasis were preserved, than with a wrong emphasis, which preserves the rhythmus of the verse. Thus, in the following line,

Only to shine, yet scarce to contribute,  
no good reader will scruple to throw the syllabic

emphasis back from the second to the first syllable of the word *contribute*.

The same may be observed of the syllabic emphasis in the words marked with italics in the following lines ; and more might have been cited :

Beyond all past example and *future*.  
 Which of us, who beholds the bright *surface*.  
 Of *mankind* in one root, and earth with hell.  
 Forth rush'd the *levant*, and the potent winds.  
 O argument *blasphemous*, false and proud.

There can be as little doubt, that the emphasis should be transferred from the first to the third syllable of *Galilee*, in the following line :

When the blue wave rolls nightly on deep Galilee.—  
*Byron*.

RULE IV. The vowel *e*, the place of which, in poetry, is so often supplied by a comma printed above the line in the word *the*, and in light syllables before *r*, as in *dang'rous*, *gen'rous*, *ought always to be preserved* in pronunciation, the syllable, which it forms, being so short in point of time, and so light in weight, as not to hurt the rhythmus ; thus,

Him *the* Almighty power,  
 Hurl'd headlong flaming from *the* ethereal sky  
 With hideous ruin and combustion, down  
 To bottomless perdition, there to dwell

In adamantine chains, and penal fire,  
Who durst defy *the* Omnipotent to arms.—*Milton*.

But of the two less *dangerous* is the offence,  
To tire our patience, than mislead our sense.

A similar rule applies to the preposition *to*,  
which ought never to be syncopated; thus,

Say what the use were finer optics given?  
To inspect a mite, not comprehend the heav'n.

**RULE V.** Almost *every verse admits of a pause* in or near *the middle* of the line: this is called the *cæsura*, and it must be carefully observed in reading verse, or much of the beauty of the rhythmus will be lost.

EXAMPLE.

Now pleasing sleep<sup>⌣</sup> had seal'd each mortal eye,  
Stretch'd in the tents<sup>⌣</sup> the Grecian leaders lie,  
The immortals slumber'd<sup>⌣</sup> on their thrones above;  
All, but the ever-wakeful eyes<sup>⌣</sup> of Jove.  
To honour Thetis' son<sup>⌣</sup> he bends his care,  
And plunge the Greeks<sup>⌣</sup> in all the woes of war:  
Then bids an empty phantom<sup>⌣</sup> rise to sight,  
And thus commands<sup>⌣</sup> the vision of the night.

*Pope's Homer's Iliad, B. II.*

These lines have no grammatical point inserted in the middle; yet nothing can be more palpable to the ear, than that a pause where the elocutionary mark is placed in the first three and the last four, is absolutely necessary to melodious reading,

while the fourth line, by admitting none except after *all* and *eyes*, is less poetical than the rest. In the first, second, sixth, and eighth lines, the cæsural pause is after the *fourth* syllable; this is its most usual place in heroic verse; but it is introduced with great advantage after the *sixth*, as in the fifth line.\* Even if the above passage were prose, all the pauses indicated by the mark ˘ would be required. There is seldom, indeed, any difficulty in finding a convenient place, in which to insert a pause, somewhere in the middle of the line. Thus, in the following couplet:

Then from his closing eyes thy form shall part,  
And the last pang shall tear thee from his heart:

were this even prose, good reading would require a pause after the word *eyes* in the first line, and there would also be one after *the last pang* in the second, for this is a compound nominative.

The following verse affords an example of this cæsura in triple measure:

One fatal remembrance, ˘ one sorrow that throws  
Its bleak shade ˘ alike ˘ o'er our joys and our woes;  
To which life ˘ nothing darker or brighter can bring,  
For which joy has no balm, ˘ and affliction no sting.

*Moore.*

In the second of these lines, there is a pause of

\* The reader will find some good remarks on this subject in No. 90 of *The Rambler*.

sense after *shade*, but the cæsural pause is after *alike*.

In lines of eight or fewer syllables, the cæsura is not so absolutely required as in those of ten or more; yet even in these the ear strongly inclines us to introduce a pause in some part of the line, if it can be done without injuring the sense.

#### EXAMPLES.

But let my due feet<sup>▭</sup> never fail  
 To walk the studious cloisters<sup>▭</sup> pale,  
 And love the high<sup>▭</sup> embowed roof,  
 With antique pillars<sup>▭</sup> massy proof,  
 And storied windows<sup>▭</sup> richly dight,  
 Casting a dim<sup>▭</sup> religious light.—*Milton*.

Far in the windings<sup>▭</sup> of a vale,  
 Fast by a sheltering wood,  
 The safe retreat<sup>▭</sup> of health and peace,  
 An humble cottage<sup>▭</sup> stood.  
 There beauteous Emma<sup>▭</sup> flourished fair  
 Beneath her mother's eye,  
 Whose only wish<sup>▭</sup> on earth was now,  
 To see her blest<sup>▭</sup> and die.—*Mallett*.

How cheerful<sup>▭</sup> along the gay meed  
 The daisy and cowslip<sup>▭</sup> appear!  
 The flocks,<sup>▭</sup> as they carelessly feed,  
 Rejoice<sup>▭</sup> in the spring of the year.

**RULE VI.** *The end of every line in poetry requires a short pause.*

Mr. Sheridan, in his *Art of Reading*, has insisted largely on the necessity of making a pause at the end of every line in poetry, whether the sense requires it or not; and Mr. Walker tells us, that Dr. Lowth, Mr. Garrick, and Dr. Johnson, all agreed with Sheridan. Mr. Walker himself expresses considerable doubt on the subject. "The best pronouncers of tragedy," he tells us, "have never observed this pause,\* and why it

\* Mr. Thelwall, in his *Selections*, p. xxiii., observes, that "The distinctions should be well defined, and orally illustrated between a suspensive quantity, an interruptive pause, and an accentual close; distinctions, perhaps, which, if properly understood, would have precluded that perplexing contradiction which we meet with, in the language of the late Mr. Walker and that of Mr. Jephson; one of whom affirms, from the experience of his own familiar observation, that Mr. Garrick did, and the other, upon the same authority, that he did not, in his recitation, mark the terminations of the lines by a perceptible pause. I suspect that both these critical observers, (contradictory as their language may appear,) meant to convey (as far, at least, as their habits of analysis had conducted their respective minds) the same idea: namely, that the great reformer of our dramatic elocution did mark the perfection of his author's rhythmus, and impress the discriminative ear with a perception of the completeness of his lines; but effected this essential object of accomplished rhythmical delivery, by that delicate management of suspensive quantity, which had no resemblance to the offensive abruptness of palpable hiatus, or periodically recurring close. I am more disposed to this conclusion, because I have heard the same contradictory criticisms on my own style of delivery; and been complimented, on the same occasion, by different persons,

should be introduced into other composition, is not easily comprehended; the numbers of the verse, the dignity of the language, and an inversion of the common order of the words, sufficiently preserve it from falling into prose; and if the name of verse only be wanting, the loss is not very considerable."—*Elements*, p. 256. But this opinion does not appear to be entitled to much weight. The poetical character of the composition is so materially developed, by inserting a short pause at the end of every line, that there can be little doubt that this should be introduced, though occasionally at the expense of the sense. Words, which would refuse a pause, if the composition were prose, so seldom occur at the end of a line, that it will but seldom happen that the sense is at all injured. In rhyming verse especially, the lines are extremely rare, at the close of which a pause might not be introduced with advantage, even if the sense only were to be regarded. In blank verse such lines are more common, especially in Milton; yet they are much less so than might, at first view, be supposed. In that passage of the *Paradise Lost*,

for having, and for not having, marked the lines of a poetical passage by the management of the pauses; according, as I suppose, as my respective critics had been in the habit of hearing the passage read, either by injudicious rhetoricians, who marked the rhythmus by neglecting the quantity, or who over-elaborately distinguished it by regularly recurring closes."



Book IV., which contains the "Discourse between Adam and Eve retiring to rest," beginning *Now came still evening on*, there are eighty-nine lines, and of these there are only two which would decidedly refuse a pause, if the composition were prose: they are the following,

When Adam thus to Eve, "Fair consort, the hour  
Of night, and all things now retir'd to rest."

On earth; made hereby apter to receive  
Perfection from the Sun's more potent ray.

In these passages there would be no allowable pause, were the composition prose, after the words *hour* and *receive*: yet the poetical character of the piece, and the dignity of the subject are better displayed, if they be followed by a pause. When, therefore, it is considered how very seldom any injury is done to the sense, by making a pause at the end of each line in poetry, and how much the ear is pleased by it, there can be little doubt, that the rule which has been laid down above, is a just rule.

It must, however, be observed, that although a pause be inserted at the close of every line in poetry, this does not always break in upon the rhythmus; for as the cæsural pause, which is introduced in the middle of almost every line, seldom makes the number of cadences greater than it would otherwise be, so the pause at the conclusion may be a constituent part of a cadence, of which the beginning is a heavy syllable



## EXAMPLE.

Eternal Hope! when yonder spheres sublime  
 Peal'd their first notes to sound the march of Time  
 Thy joyous youth began—but not to fade;  
 When all the sister planets have decay'd,  
 When wrapt in fire the realms of ether glow,  
 And heaven's last thunder shakes the world below,  
 Thou, undismay'd,<sup>z</sup> shalt o'er the ruins smile,  
 And light thy torch<sup>z</sup> at Nature's funeral pile.

*Campbell.*

In repeating these lines the force of the conclusion is much increased by giving the falling inflection with some additional force to the word *undismay'd*, and by adopting the middle pause after both this word and *torch* in the last line.

The following is another example :

Away from the dwellings of care-worn men,  
 The waters are sparkling in grove and glen!  
 Away from the chamber and sullen hearth,  
 The young leaves are dancing in breezy mirth!  
 Their light stems thrill<sup>z</sup> to the wild wood strains,  
 And youth is abroad<sup>z</sup> in my green domains.

*Mrs. Hemans.*

**RULE VIII.** *Sublime, grand, and magnificent description* in poetry frequently requires a *lower*

*tone* of voice, and *a sameness* nearly approaching to *a monotone*.

There is not in speaking any such thing as an absolute monotone, that is, an emission of sound which remains on precisely the same note, and does not slide either from high to low, or from low to high; for, as was stated in Chapter II., the essential distinction between musical and speaking sounds is, that, while the former continue for some given time on one precise point of the musical scale, the latter are perpetually sliding either upwards or downwards. But, although speaking and reading admit not of a perfect monotone, they admit of an approach to it: and it is this, which is so appropriate to the poetical description of what is sublime or awful. Of this we have an instance in Milton's *L'Allegro*:

Hence, loathed Melancholy,  
Of Cerberus and blackest Midnight born,  
In Stygian cave forlorn,  
'Mongst horrid shapes, and shrieks, and sights  
unholy!

Find out some uncouth cell,  
Where brooding darkness spreads his jealous  
wings,  
And the night raven sings;  
There under ebon shades, and low-brow'd  
rocks,

As ragged as thy locks,  
In dark Cimmerian desert ever dwell.

In repeating this passage, we shall find the

darkness and horror of the cell wonderfully augmented by pronouncing the eighth line,

There under ebon shades, and low-brow'd rocks,  
in a low and almost unvaried tone, marking the rising and falling inflections as lightly as possible. In order to perceive the propriety of this method of reading the line, it is only necessary to read it with the same pitch of voice as the rest of the sentence, and with the inflections strongly marked ; thus,

There under ebon shades, and low-brow'd rocks ;  
and the inferiority of the latter method must be evident to every one of any taste or judgment in reading.

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## CHAPTER IX.

## THE CIRCUMFLEXES AND GRACE-NOTES.

ALTHOUGH spoken sounds may in general be said to consist of one or other of the two slides or inflections of voice, explained in Chapter II., it is yet demonstrable, that there are, besides these, two other modifications of spoken sound, formed by a combination of the two simple or primary. These are called the *Circumflexes*. If the voice be so inflected as to begin with the falling and end with the rising inflection on the same syllable, the sound, which is thus produced, is called the *rising circumflex*; if it begin with the rising and end with the falling inflection, the sound produced is then called the *falling circumflex*. They are marked thus,

∪ the rising } circumflex.  
 ∩ the falling }

The circumflexes are always used to express *strong emphasis, irony, contempt, reproach, sneer, or raillery*. Thus, if the word *slave*, in the following passage from Cowper, be pronounced with a *simply rising* inflection, no emphasis at all will be expressed on it; if it be pronounced with a *curved* inflexion or *half-circumflex*, it will

be emphatical, but not sufficiently so; if it have a *complete circumflex*, it will then strongly express how deeply a *slave* is an object of pity and compassion, and how abhorrent to the speaker's feelings is the state of degradation in which he is retained.

I would not have a <sup>◡</sup>slave to till my ground,  
 To carry me, to fan me while I sleep,  
 And tremble when I wake, for all the wealth  
 That sinews bought and sold have ever earn'd.

In the following passage the word *Clodius* has the *rising circumflex* to express *irony*; for Cicero does not mean to say, that the merits of Clodius were *really* superior to those of Drusus Africanus and others; in fact, he broadly insinuates, that they were not only not equal, but much inferior.

But it is foolish in <sup>◡</sup>us to compare Drusus Africanus and ourselves with Clodius; all our other calamities were tolerable; but no one can patiently bear the death of <sup>◡</sup>Clodius.

Were the word *Clodius* in both these instances to be pronounced simply with the rising inflection, the sense expressed would be, that it really was foolish to compare others with Clodius, and that his death really was an intolerable calamity.

The use of the rising circumflex, instead of the simple rising inflection, makes all the difference that is required.

In the following passage the word *you* has the *falling* circumflex to express bitter reproach.

So then *you* are the author of this conspiracy against me. It is to *you* that I am indebted for all the mischief that has befallen me.

One or other of the circumflexes is very commonly used when a speaker takes up his own words and puts them in a different form, or in dialogues, where the words of one speaker are repeated in a sneering, contradictory manner by another.

#### EXAMPLES.

Then he, who had received the one talent, came and said, Lord, I knew thee, that thou art a hard man, reaping where thou hast not sown, and gathering where thou hast not strawed; and I was afraid, and went and hid thy money in the earth; lo, there thou hast that is thine. His lord answered and said unto him, Thou wicked and slothful servant! thou knewest that I reap where I sowed not, and gather where I have not strawed; thou oughtest, therefore, to have put my money to the exchangers, and then, at my



coming, I should have received mine own with usury.

—*Matthew xxv. 24—27.*

Had the word *knewest*, in this passage, received only the rising inflection instead of the rising circumflex, it would have conveyed an acknowledgment on the part of the speaker, that he really did reap where he sowed not; but he only means to say, ‘You say that you knew,’ or, ‘You profess to believe, though I allow no such thing.’

It must here be observed, that the circumflex imparts its own character, whether rising or falling, to the succeeding inflections to the clause, agreeably to the rule already laid down respecting the last emphatic word, p. 101. Thus, in the last example, the words *reap*, *sowed*, *gather*, and *strawed*, all take the rising inflection from *knewest*: they have the *half-circumflex* rising, while *knewest* has a *complete* one.

Brave peers of England! pillars of the state!

To you Duke Humphry must unload his grief,

Your grief, the common grief of all the land.

*Shakspeare.*

*Queen.* Hamlet, you have your father much offended.

*Hamlet.* Madam, you have my father much offended.—*Shakspeare.*

I know you, Sir—I know you, Sir—You, Sir, you are below contempt.

He is my friend.—He? what! he? No, Sir; you are deceived; he is not your friend; but he is your enemy.\*

Both the circumflexes are exemplified in the word *so*, in a speech of the Clown, in Shakespeare's *As You like It*:

I knew when seven justices could not take up a quarrel; but when the parties were met themselves, one of them thought but of an *if*; as, If you said so, then I said so; oho! did you so? So they shook hands, and were sworn brothers.

There is another circumflex which is sometimes used in familiar conversation, when we are convinced by the relation of some new and quite unexpected circumstance, not before mentioned in the argument. This may be called the *interjective* circumflex: it is composed of *grave*, *acute*, and *grave*, that is of a falling, a rising, and a falling inflection on one monosyllable; thus,

Oh!

The reverse of this is also in use.


\* For this and the preceding example, as well as for those in the following chapter, I am indebted to Chapman's *Rhythmical Grammar*.


“The extent and form of circumflexes,” says Mr. Steele, (*Prosodia*, p. 85,) “are very various in our language, two or three quarter tones making little difference in the sense of their application. I suppose that there are as many different circumflexes as there are different tempers and features in men. The circumflexes *acuto-grave* are characteristic of the Irish tone; and the circumflexes *grave-acute* are characteristic of the Scottish tone. The dialectic tone of the court and other polite circles rises but little above a whisper, and may be compared to that species of painting called *The Chiaro Oscuro*, which is denied the vivacity of expression by variety of colours. There the circumflex, though it cannot be left out of the language, is used within very narrow limits, frequently not rising or falling above five quarters of a tone, and for the most part hurried over with great velocity, in the time of a quaver or shortest note. But in the court language there is no argument; for in the senate, and where that is used, the extent of the slides is enlarged to the extreme, though the circumflex is never so apparent as in the provincial tones.”


“Besides these necessary licences of variation,” (meaning the distinction of the two primary accents or inflections,) “there is also,” says Mr. Steele, p. 145, “a manner of *gracing the tones ad libitum*, as in singing, by the use of what the


Italian musicians call the *appoggiatura*, or *supporter*; which is a little (as it were superfluous) note, that the singer introduces, to slide up to, or down to, the real prescribed note of the song, and therefore might be called an *insinuator*. This *appoggiatura* being a grace *ad libitum*, the singer varies it in different ways at different times in singing the same tune. So in speech, instead of a plain *acute* one may use a little *circumflexed grave-acute*, thus  $\checkmark$ , or sometimes *acuto-grave*, thus  $\wedge$ ; and sometimes, instead of a plain *grave*, thus  $\wedge$ , or thus  $\vee$ . I make this remark, in order to shew, that different speakers, or the same speaker at different times, may all be essentially in the same *accentual tones*, though a little disguised, by the use of graces or *appoggiaturas*; that is, like musicians severally playing the same air, though some grace it with variations, while others play only the plain notes."

These grace-notes, or half-circumflexes, take place chiefly on the heavy syllables of emphatic words, and in poetry on words not particularly emphatic, in order to mark the rhythm and improve the melody. Their application to the former purpose has been already sufficiently explained (pp. 90, &c.); the latter will be best illustrated by the following lines, as marked by Mr. Chapman, in his *Rhythmical Grammar*, p. 252:

Sweet | 'is the | gale that | breathes the | spring, '   
 \* 

Sweet | through the | vale ' yon | winding | stream, '   


Sweet | 'is the | note, ' | Love's ' | warblers | sing, '   


But | sweeter | Friendship's | soothing | theme. '   


These, however, are niceties into which it is not within the purport of this work to enter more at large. They, who wish to see the grace notes further exemplified, are referred to the pieces marked with the accidents of speech at the end of Chapman's Grammar.

\* This mark is used by Mr. Chapman to denote the emphasis of sense and the emphasis of force.

## CHAPTER X.

## FORCE OR QUALITY.

THERE is still one of the Accidents of Speech which remains to be explained, namely **FORCE** or **QUALITY**. This relates to the distinction of *loud* and *soft*, or to what musicians call *forte* and *piano*. This distinction must not be confounded, as it too often is, with that of high and low. Those, who understand any thing of music, know that high and loud, low and soft, are by no means necessarily connected, and that we may be very soft in a high note, and very loud in a low one; just as a slight stroke on a high-toned bell will produce a soft tone, though the note be high, and a smart stroke on a low-toned bell will produce a loud tone, though the note be low. But to explain this difference to those who are unacquainted with music, we may say, that a high tone is that which we naturally adopt when we wish to be heard at a distance; since the same degree of force is more audible in a high than in a low tone, from the acuteness of the former and the gravity of the latter;—and that a low tone is that which we naturally adopt when we are speaking to a person at a short distance, and wish not to be heard by others, since a low tone

with the same force is less audible than a high one. If, therefore, we raise our voice to the pitch which we should naturally use, if we were calling to a person at a great distance, and at the same time exert so small a degree of force, as to be heard only by a person who is near us, we shall have an example of a high note in a soft tone. On the contrary, if we suppose ourselves speaking to a person at a short distance, and wish to be heard by those who are at a greater, in this situation we shall naturally sink the voice into a low note, and at the same time throw just so much force or loudness into it, as is necessary to make it audible to persons at a distance. This is exactly the manner in which actors deliver the speeches which are spoken *aside*. The low note conveys the idea that they are speaking either to themselves or to a person near them, and the loud tone makes the words audible at a distance. Thus we perceive that *high* and *loud*, *low* and *soft*, though often associated, are essentially distinct from each other.

The quality of spoken sounds must be also distinguished from their *weight*. The organic pulsation of *heavy* and *light*, or of emphatic and unemphatic syllables, is as regularly periodical and constant as the swings of a pendulum, but of itself implies no sound or noise at all; and agreeably to this, a band of musicians are much better governed in their measures by a silent waving of the hand, or of any thing which may catch the

eye, than by the more noisy way of beating time with the foot. But the application of *loud* and *soft*, both in music and in language, must be only as occasion calls for it: its place depends on the nature of the subject, and the taste and judgment of the reader. It is always upon whole words or sentences, and never upon mere syllables.

In all unimpassioned reading, such as that of plain narrative, calm argument, or dissertation, there is no place for the introduction of different degrees of loudness or softness; an uniformity of voice, in this respect, is here more appropriate. But wherever there is any striking variety in the style and matter of what is read, and particularly where there is any thing in the sense which at all corresponds with, or bears any analogy to, loud or soft in the human voice, this accident of speech is introduced with great advantage; thus the first of the four following lines must be pronounced in a soft tone of voice; the second, except the first two words, in a still softer; and the third and fourth in a loud tone:

Soft is the | strain <sup>˘</sup> | <sup>˘</sup>when | Zephyr | gently |  
blows, <sup>˘</sup> |

<sup>˘</sup>And the | smooth <sup>˘</sup> | stream <sup>˘</sup> in | smoother |  
numbers | flows; <sup>˘</sup> |

But when | loud <sup>˘</sup> | surges | lash the | sounding |  
shore <sup>˘</sup> |

<sup>˘</sup>The | hoarse <sup>˘</sup> | rough <sup>˘</sup> | verse <sup>˘</sup> should | like the |  
torrent | roar. <sup>˘</sup>



This passage affords an illustration of a remark, which must here be made, that, as the *degrees* of loud and soft are infinite, so the voice may *gradually swell out into a louder*, or *die away into a softer tone*, for the second line requires to be read more softly than the first. Shakspeare's description of moonlight affords a still better example of this gradual increase of softness :

How the | sweet<sup>˘</sup> | moonlight | sleeps up- | on this |  
bank!<sup>˘</sup> |

Here<sup>˘</sup> | will we | sit,<sup>˘</sup> and | let the | sound of |  
music<sup>˘</sup> |

Creep |<sup>˘</sup> in our | ears; <sup>˘</sup> | soft<sup>˘</sup> | stillness |<sup>˘</sup> and  
the | night<sup>˘</sup> |

<sup>˘</sup>Be- | come the | touches | <sup>˘</sup>of | sweet | harmony.

The swell of the voice, or its increase in loudness, is necessary in all well-constructed climaxes, whether in prose or in poetry ; thus,

Consult your whole nature ; consider yourselves not only as sensitive, but as rational beings ; not only as rational, but social ; not only as social, but immortal.

Besides the four modifications of voice already mentioned, namely *loud* and *soft*, *high* and *low*, there are four others, namely *quick* and *slow*, *forcible* and *feeble*. *Forcible* and *feeble* are qualities of voice which are compounded of the other simple states, that is, *force* is *loudness* and *quickness*, either in a high or a low tone ; and

*feebleness* is *softness* and *slowness*, either in a high or a low tone also.

The different combinations of these states may be thus represented :

High, loud, quick = forcible		Low, loud, quick = forcible
High, loud, slow		Low, loud, slow
High, soft, quick		Low, soft, quick
High, soft, slow = feeble		Low, soft, slow = feeble.*

When these states of the voice are combined with the two simple inflections, the curved inflections, and the circumflexes, they produce that almost endless variety by which human speech is characterized ; for we have here eight different states of the voice, and when these are multiplied by six, the number of inflections, we shall have forty-eight distinct modifications of spoken sound, to say nothing of the infinitely various degrees in which each of these may exist.

The following passage requires to be pronounced with a considerable degree of force, and also in a high tone of voice :

Harry to Harry shall, not horse to horse,

Meet and ne'er part till one drop down a corse.

With respect to forcible and feeble, as well as to loud and soft, there is often an increase or diminution of the quality towards the close of the passage. Thus in the following passage, there is a gradual diminution of force from the

\* See Appendix to *Walker's Dictionary of Proper Names*, p. 245.

beginning to the end ; and the last lines should be pronounced in the extreme of feebleness :

And wherefore should this good news make me sick ?  
I should rejoice now at this happy news,  
And now my sight fails, and my brain is giddy ;  
O me ! come nearer me ; now I am much ill.  
I pray you, take me up, and bear me hence  
Into some other chamber : softly, pray—  
Let there be no noise made, my gentle friends,  
Unless some dull and favourable hand  
Will whisper music to my weary spirit.—*Shakspeare.*

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## CHAPTER XI.

## MODULATION OF THE VOICE.

“MUCH of the ease of the speaker, and much also of the effect of his discourse, depends upon the proper pitching of the voice. If he deliver his sentiments with facility, they are heard so far with pleasure; but if his efforts to make himself heard are attended with manifest pain, his audience will be impatient for his relief, and for their own, whatever may be the merits of his discourse. He who shouts at the top of his voice, is almost sure to break it, while he destroys his own feelings, becomes a mere brawler, and stuns his audience. He who mutters below the natural pitch of his voice, soon wears himself, becomes inaudible, and altogether oppresses his hearers. Each extreme, therefore, is almost equally disagreeable and disadvantageous to the object of public speaking, though not equally irremediable.”\*

To acquire this *proper pitch* of the voice, that is, to form it to a certain key on the musical scale, and to be able also to change this key ac-

\* *Art of Improving the Voice and Ear.* London: Prowett. 1825.

ording to the nature of the subject, are some of the most difficult things in reading and speaking. Every one has a certain pitch of voice, which is most easy to himself, and most agreeable to others. This may be called the natural pitch; it is that in which we converse, and must be the basis of every improvement we acquire from art and exercise. In order, therefore, to *strengthen* this *middle tone*, we ought to read and speak in it as loud as possible, without suffering the voice to rise into a higher key. This, however, is no easy operation: it is not very difficult to be loud in a high tone, but to be loud and forcible without raising the voice into a higher key, requires great practice and management. The best method of acquiring this power of voice is, to practise reading and speaking strong, animated passages in a small room, and to persons placed at a short distance from us; for, as we naturally raise our voice to a higher key, when we speak to people at a great distance, so we naturally lower our key, as they, to whom we speak, come nearer. When, therefore, we have no idea of its being necessary to make ourselves heard at a distance, the voice will not be so apt to rise into a higher key when we want to be forcible; and consequently, exerting as much force as we are able in a small room, and to people near us, will tend to swell and strengthen the voice in the middle tone. A good praxis on this tone of voice will be such passages as Macbeth's chal-

lence to Banquo's ghost, or any others which are full of passion and energy, and are, at the same time, addressed to a person near at hand :

What man dare, I dare :

Approach thou like the rugged Russian bear,  
 The arm'd rhinoceros or the Hyrcan tiger ;  
 Take any shape but that, and my firm nerves  
 Shall never tremble. Or be alive again,  
 And dare me to the desert with thy sword ;  
 If trembling I inhibit thee, protest me  
 The baby of a girl. Hence, horrible shadow !  
 Unreal mockery, hence !

As few voices are perfect, those which have a good bottom often wanting a top, and inversely, care should be taken to improve by practice that part of the voice which is most defective : for instance, if we want to *gain a bottom*, we ought to practise speeches which require exertion, a little below the common pitch ; when we can do this with ease, we should practise them on a little lower note, and so on, till we are as low as we desire. For this purpose, it will be necessary to repeat such passages as require a full, audible tone of voice, in a low key. Of this kind are those which express hatred, scorn, or reproach, such as the following from Shakspeare, where Lady Macbeth reproaches her husband with want of manliness :

O proper stuff !

This is the very painting of your fears ;  
 This is the air-drawn dagger, which, you said,

Led you to Duncan. Oh, these flaws and starts,  
 (Impostors to true fear,) would well become  
 A woman's story at a winter's fire,  
 Authoriz'd by her grandam. Shame itself!  
 Why do you make such faces? When all's done,  
 You look but on a stool.

Of the same kind are the speech of Lady Constance in *King John*, when she reproaches the Duke of Austria with want of courage and spirit, beginning,

Thou slave! thou wretch! thou coward!  
 and that of the Duke of Suffolk in *Henry the Sixth*, when he curses the objects of his hatred:

Poison be their drink,  
 Gall, worse than gall, the daintiest meat they taste;  
 Their sweetest shade a grove of cypress trees,  
 Their sweetest prospect murdering basilisks,  
 Their softest touch as smart as lizard's stings,  
 Their music frightful as the serpent's hiss,  
 And boding screech-owls make the concert full;  
 All the foul terrors of dark-seated hell!

Another excellent praxis is the speech of King John to Hubert, where he takes him aside and tempts him to undertake the death of Prince Arthur:

Come hither, Hubert. O, my gentle Hubert,  
 We owe thee much; within this wall of flesh  
 There is a soul counts thee her creditor,  
 And with advantage means to pay thy love.  
 And, my good friend, thy voluntary oath

Lives in this bosom, dearly cherished.  
 Give me thy hand ; I had a thing to say—  
 But I will fit it with some better time.  
 By heaven, Hubert, I'm almost asham'd  
 To say what good respect I have of thee.

*Hub.* I am much bounden to your majesty.

*K. John.* Good friend, thou hast no cause to say  
 so yet.

But thou shalt have—and creep time ne'er so slow,  
 Yet it shall come for me to do thee good.  
 I had a thing to say—but let it go ;  
 The sun is in the heav'n, and the proud day,  
 Attended with the pleasures of the world,  
 Is all too wanton and too full of gaudes  
 To give me audience. If the midnight bell  
 Did with his iron tongue and brazen mouth  
 Sound one unto the drowsy race of night ;  
 If this same were a church-yard, where we stand,  
 And thou possessed with a thousand wrongs ;  
 Or if that thou couldst see me without eyes,  
 Hear me without thine ears, and make reply  
 Without a tongue, using conceit alone,  
 Without eyes, ears, and harmful sound of words,  
 Then in despite of broad-ey'd, watchful day,  
 I would into thy bosom pour my thoughts :  
 But, ah ! I will not—yet I love thee well,  
 And by my troth, I think thou lov'st me well.

*Hub.* So well, that what you bid me undertake,  
 Though that my death were adjunct to my act,  
 By heav'n I'd do't.

*K. John.* Do I not know thou wouldst ?  
 Good Hubert, Hubert, Hubert, throw thine eye



On that young boy : I'll tell thee what, my friend,  
He is a very serpent in my way,  
And wheresoe'er this foot of mine doth tread,  
He lies before me. Do'st thou understand me ?  
Thou art his keeper.

*Hub.* And I'll keep him so,  
That he shall not offend your majesty.

*K. John.* Death.

*Hub.* My Lord ?

*K. John.* A grave.

*Hub.* He shall not live,

*K. John.* Enough.

I could be merry now. Hubert, I love thee ;  
Well, I'll not say what I intend for thee :  
Remember.

*Shakspeare's King John, Act III. Scene 3.*

So much of this fine passage is quoted, because almost every part of it affords an opportunity of practising to speak with force and energy in a low tone of voice : for the whole scene may be considered as only an earnest whisper ; but as this whisper must be heard by the whole audience in a theatre, it is necessary, while we lower the pitch, to add to the force of the voice. This, however, is no easy operation, and none but good readers and consummate actors can do it perfectly.

If we would *strengthen the voice* in a *high note*, it will be necessary to practise such passages as require a high tone ; and if we find the voice grow thin, or approach to a squeak, it will be

proper to swell it on a somewhat lower note, and to give it force and audibleness, by throwing it into a sameness of tone approaching the monotone. No praxis is so well adapted to improve the higher notes of the voice as those passages which consist of a series of questions, all requiring the rising inflection at the end. Such is the following from the *Oration of Demosthenes on the Crown*, translated by Leland :

What was the part of a faithful citizen ? Of a prudent, an active, an honest minister ? Was he not to secure Eubœa, as our defence against all attacks by sea ? Was he not to make Bœotia our barrier on the midland side ? The cities bordering on Peloponnesus, our bulwark on that quarter ? Was he not to attend with due precaution to the importation of corn, that this trade might be protected through all its progress up to our own harbours ? Was he not to cover those districts, which we commanded, by seasonable detachments, as the Proconesus, the Chersonesus, and Tenedos ? To exert himself in the assembly for this purpose ? While with equal zeal he laboured to gain others to our interest and alliance, as Byzantium, Abydos, and Eubœa ? Was he not to cut off the best and most important resources of our enemies, and to supply those, in which our country was defective ?—

And all this you gained by my counsels and my administration.

Although it is very necessary that a voice, which is deficient in the higher notes, should be strengthened in them, it must yet be observed that the middle and lower are those which an orator should chiefly cultivate, since these are the most impressive.

One of the most difficult points in the modulation of the voice, is *to pitch it* on the proper note, at *the beginning* of a speech or discourse. Experience shews us that we can raise our voice at pleasure to any pitch of which it is capable; but the same experience tells us, that it requires infinite art and practice, to bring it down to a lower key, when it is once raised too high. It ought, therefore, to be a first principle with every public speaker, *to begin* rather *under* the common level of his voice, than *above* it. Nor should he begin too loud; for the attention of the audience, at the commencement of a lecture or oration, will make almost the lowest and softest accents audible, if they be only enunciated clearly and distinctly: and if his voice have any natural strength, and the subject any thing of passion, a louder and a higher tone will insensibly steal upon him. If this rule be right, it is easy to perceive, how much care is requisite in the application of a direction, which is very commonly given in books on Elocution, namely,

that, in order to be well heard, the speaker, before he begins, should fix his eye on some of the most distant persons in the assembly, and consider himself as speaking to them; since we naturally and almost mechanically give to our words such a pitch and force, as we think will make them heard by those to whom we address ourselves. This rule is indeed so far just, that it is necessary that every speaker should, before he begins, make an estimate (as far as possible) of the quantity and quality of voice which the size of the place and the number of his audience will require; but he should, in the beginning of his discourse, endeavour to make himself heard rather by loudness of tone than by a high pitch of voice, and rather by distinctness of enunciation than by loudness of tone. If he begin in a loud and vociferous tone, and in a high key, (as he will be strongly tempted to do, if he fix his eye on the farthest part of the audience,) he will exhaust his strength before he comes to the main body of his discourse; and (what is, perhaps, worse) he will give his hearers the idea, that he is endeavouring to compel their assent by mere vehemence and force of sound, instead of by cogency of argument. The beginning of a discourse, in delivery as well as in style, ought to be calm and dispassionate; and the speaker should reserve his strength, till he has won the convictions of his hearers by the force of his reasoning and the pertinency of his illustrations.

If, in the course of reading, the voice should rise too high, care must be taken to *bring it down*, by dropping it to a lower key on the end of one sentence, and beginning the next on the same low note, with which we concluded the former; and, in order to acquire the power of doing this, it would be well to select passages where this mode of delivery is eligible, and to practise upon them. When we are speaking extempore, and have carried the voice to its utmost extent, in a high key, in order to bring it down to a lower, we ought, if possible, to adopt some passion, which requires a lower key, such as *shame, scorn, admonition, &c.*, as in the speech of the Angel to Satan, in Milton :

Think we such toils, such cares disturb the peace  
Of heav'n's blest habitants? Alike I scorn  
Thy person and imposture.

The former part of this speech raises the voice to the highest pitch, and is finely relieved and contrasted by the low tone, which *scorn* requires in the conclusion.

Such passages as that just quoted from Milton require a considerable variety in the pitch of voice, with which they are spoken; but the number of notes on the musical scale, through which the human voice ranges in speaking, is in general exceedingly limited,\* and nothing can

\* "In a common voice there are about nine notes between its highest and its lowest tones; the most extensive voice

be more unnatural than to be *continually varying* the tone from low to high, and from high to low, where there is nothing in the subject corresponding to such sudden and violent transitions. Above all things should be avoided that *sing-song* style, that perpetual alternation of high and low notes on every two or three words, which is as injurious to the sense as it is wearisome to the ear.

In the conclusion of every sentence, terminating with a downward inflection, the voice falls necessarily into a somewhat lower tone; but great care should be taken to prevent its falling too low, and at the same time becoming softer, and consequently less audible. This is what is called *dropping* the voice; and it is one of the most common defects of young speakers. One principal means of avoiding it, is to introduce a pause as near the end of the sentence as the sense will admit. This will prevent the voice being exhausted, and will enable it to give force and fullness to the last words.

The voice of every public speaker ought to *fill the place* in which he speaks, without, at the same time, being either so loud or so high as to offend the ears of the audience; it ought to fill it, and no more. To adapt the voice to the place in which it is used, is one of the most essential qualifications of a speaker; but it is an art which

does not much exceed two octaves in full and well-formed sounds."—*Art of Improving the Voice and Ear*, p. 64.

young speakers scarcely ever possess. Much may be done towards acquiring it, by making trial of different degrees of pitch and loudness in the same place—by trying the same degree of pitch and loudness in places of different size and construction, and by taking advantage of the criticism of friends; for, although there are not many persons qualified to give instruction in other parts of elocution, there are few who are not able to judge, whether the voice of the speaker be too high or too low, too loud or too soft.

The following judicious observations on this subject are taken from the *Art of Improving the Voice and Ear*, p. 117:

“The speaker may readily discover, whether his voice has filled the room, by the return of its sound to his own ear; and if this returned sound appear strong and forcible, his voice must be too loud for the auditory. The powers of the voice may be estimated, from its capability of filling a room of any particular size by a proportional effort of the lungs.

“The attention of the audience is by far the best criterion both of the audibility of the speaker, and of the interest which he awakens; so much so, indeed, that when the hearers are observed to listen with indifference, or to shew marks of impatience, the speaker should either change his tone, his manner, or his sentiments, or conclude as speedily as he can.”

## CHAPTER XII.

MANAGEMENT OF THE VOCAL AND ENUNCIATIVE  
ORGANS.

As audibleness is the first requisite in a speaker, it is important to inquire, how it may be attained.

The organs of speech may be divided into two classes, *the vocal* and *the enunciative*. The vocal organs are those by which we produce voluntary and tunable sounds; these are the *larynx* and *glottis*, assisted by the muscles of the chest. The enunciative organs are those by which we add to the tunable impulses of the voice the specific modifications of literal and verbal utterance: these organs are the tongue, the teeth, the lips, the *uvula*, and the palate.\* The air of the lungs, forcibly emitted through the throat, produces voice; and this, modified by the enunciative organs, becomes speech.

From this description of the mode in which speech is produced, it is clear that no one can make himself well heard, when addressing a large assembly, unless he give full play to all his vocal and enunciative organs. In order to do

\* See *Thelwall's Illustrations of English Rhythmus*, p. xxviii.



this, he must, in the first place, *stand perfectly erect*, and expand his chest as much as possible. If this direction be not attended to, the inevitable consequence will be, that the voice of the speaker will be scarcely audible; and the bad effect will be increased both by the ungracefulness of his position, and by the evident appearance of effort. Nothing can be more disagreeable to an audience, than the idea that what the speaker is doing is painful to himself; and this idea cannot fail to suggest itself, if they perceive him evidently drawing his breath at every two or three words, or panting for the want of it in the middle of a sentence. This may all be avoided, by keeping the body erect and the chest open, and by taking care to draw the breath at all those places which admit of a rhetorical pause. "The lungs must be kept inflated like the bellows of an organ, and have a body of air always in reserve; and the portion which, in the delivery, is constantly given out, must be imperceptibly and constantly supplied. The speaker is not to put off this necessary supply till he arrive at a full period, and so run himself out of breath, if the sentence should be long, as any part of a sentence admitting a pause between its members, though ever so light, or any place admitting a momentary suspension of the voice, suffices for the recovery of small portions of the air, which is thus expended."\*

\* *Art of Improving the Voice and Ear*, p. 172.

It is much easier to speak standing than sitting; for in the latter position, the muscles of the chest have not their full power, and the free circulation of the blood through the frame is somewhat impeded. They who practise reading aloud, as an exercise in elocution, ought therefore always to stand up when they read, not only because this is the most natural position for addressing an audience, but because it is thus only that they can give full play to their vocal organs, and avoid being soon fatigued. The use of dumb-bells is also recommended as an excellent means of opening the chest.

As the audibility of speech depends, in the first place, on the vocal organs, so does it depend nearly as much on the enunciative. Though a man give both a loud and a full utterance to his voice, yet, if he do not articulate, he will produce noise, not speech.

“ Correct articulation, indeed, is the most important exercise of the voice and of the organs of speech, and of the most indispensable necessity; because any imperfection in this respect obscures every other talent in a public speaker; while one who is possessed only of a moderate voice, if he articulate correctly, will be better understood, and heard with greater pleasure, than one who vociferates without judgment. The voice of the latter may indeed extend to a considerable distance, but the sound will be dissipated in confusion; while not the smallest vibration of the

former is wasted—every tone is perceived at the utmost distance to which it reaches, and hence it has often the appearance of penetrating farther than one which is loud, but badly articulated.

“According to the description of Mr. Sheridan, a good articulation consists in giving every letter in a syllable its due proportion of sound, according to the most approved mode of pronouncing it, and in making such a distinction between the syllables of which words are composed, that the ear shall without difficulty acknowledge their number, and perceive at once to which syllable each letter belongs. Where these points are not observed, the articulation must be proportionally defective. In correct articulation, the words are not hurried over, nor precipitated syllable over syllable, and melted as it were together into a mass of confusion. They are neither cut short nor prolonged; neither swallowed, nor forced from the mouth as if they were shot; neither trailed, nor drawled, nor let slip out carelessly, so as to drop unfinished. They are rather delivered out from the lips, as Mr. Austin says, like beautiful coins newly issued from the mint, deeply and accurately impressed, perfectly finished, neatly struck, distinct, sharp,—in due succession and of due weight.”\*

In order to articulate well, it is necessary that the speaker should give their free action to all his

\* *Art of Improving the Voice and Ear*, pp. 118, 121.

enunciative organs: he should not keep his teeth too much closed, and he should endeavour to enlarge the cavity of his mouth, since this will allow room to the tongue to execute the movements required, and, along with the erect posture already recommended, will also produce that richness and mellowness of tone, which constitute one of the finest qualities of the voice.

If there be any words which a speaker is in the habit of pronouncing in a thick and inarticulate manner, he should write them down, and practise them frequently, with slowness and deliberation, allowing every syllable clearly, and almost separately, to strike upon the ear. In this way his organs will soon learn to pronounce them correctly; and by degrees he will acquire the power of pronouncing them not only correctly, but as quickly as he does other words.

One of the most common defects in articulation is too *slightly sounding the unaccented vowels*. There is often an obscure sound given to the *u*, which confounds it with vowels of a very different kind. Thus we not unfrequently hear *singular*, *regular*, and *particular*, pronounced as if written *sing-e-lar*, *reg-e-lar*, and *par-tick-e-lar*. The other vowels, when unaccented, are liable to nearly the same indistinctness and obscurity as the *u*. The first *e* in *event*, the first *o* in *opinion*, *opposed*, and the *i* in *sensible*, *terrible*, &c., are apt to go into an obscure sound approaching to short *u*, as if written *uv-vent*, *up-pinion*, *up-posed*,

*sen-sub-ble, ter-rub-ble, &c.*, while correct pronunciation, that is the least deliberate, requires these vowels to be spoken nearly as distinctly, and with as much purity, as when under the accent. Thus the *e* in *event* should be pronounced nearly as *e* in *equal*; the *o* in *opinion* as that in *open*; the *i* in the unaccented terminations *ible* and *ity*, and at the end of other syllables not under the accent, as in *di-ver-si-ty*, ought to have the sound of the *i* in *city*, and this sound to be preserved distinct and pure.

Another great defect in articulation is, *sinking the sound of the final consonants*. Thus the word *and* is frequently pronounced like the article *an*; as, *Both men and money are wanting, to carry on the war*; which we hear spoken as if it were written, *Both men an money are wanting, to carry on the war*. This is particularly the case where several consonants come together, whether at the end of a word or of a syllable. Thus *worldly* is often pronounced as if it were written *wordly*; *interests* as if it were *interest*; *posts* as if *pose*; *mists* as if *miss*. To correct this, the best way is to select or to form a sentence, in which the letters wrongly pronounced or omitted, occur very frequently, and to practise the reading of this, till the organs have acquired a facility in pronouncing it right. The following sentence will be a good praxis on the consonants:

He who manifests most strongly a concern about

worldly interests, and persists in the pursuit of mere worldly objects, will be disappointed at last.

In order that the voice may *acquire strength*, it should be frequently exercised. He who wishes to increase the power and volume of his voice, ought to practise reading aloud every day; and, if he has the opportunity, he ought by all means to practise in the open air, and with his face to the wind : no place can be better suited to this purpose, than that which Demosthenes chose, namely the sea-shore. The advantages of practising in the open air are, that it insensibly induces the speaker to exert his voice more than he would do in a room, and that the fresh external air braces the muscles exercised in speaking, much more than would be done by that which is confined within a house. They who make the experiment, will be astonished at the power which their voices will acquire by this kind of practice, in a very short time.

When the voice is required to be forced for any great emergency, it may be advisable to take a raw egg, or a jelly, beat up with a wine-glassful of white wine and a little water. It may be added, that whatever tends to injure digestion or impair the general health, will also hurt the voice,—such as irregular living, late hours, want of exercise, and inordinate feasting.

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## CHAPTER XIII.

## INTONATION.

INTONATION may be defined, the adaptation of the general tone of the voice to the style and subject of what is delivered. Nature has adapted to every emotion of the mind a tone of voice peculiar to itself; so that he who should tell another that he was affected by a certain emotion, without at the same time adopting a suitable tone, would be laughed at, instead of being believed. This natural language of passion is so universal, that none can mistake it. No man, for instance, would make love in a harsh voice, or be angry in a soft one. It is therefore one of the highest graces of elocution, to imitate this language of the passions—in other words, so to adapt the tone of the voice to the style and matter of the composition, that the correspondent emotions may be raised in the breasts of the hearers—that they may be roused into indignation, or melted into pity; that they may be transported with joy, softened into penitence, or warmed and elevated with devotion.

In order to acquire this art, no particular rules can be laid down. The only direction which can

be given is, that the speaker should enter fully into the spirit of his author, and endeavour to assume, for the time, the emotions by which what he delivers is characterized. This will not, perhaps, be found a very easy task; for some persons possess but little natural power of impassioning themselves, upon reading or reciting a pathetic passage. Yet much may be done by assiduous study. Nature is not so intractable as some would suppose. If the voice can be brought in *any* degree to assume the tones appropriate to the expression of any passion, the speaker will be wrought upon by the sound which he produces; and, though active at the beginning, will at length become passive, by the effect of his own voice upon himself. Hence it is, that though we frequently begin to read or speak without feeling any of the passion which we wish to express; we often end in full possession of it.

Every reader of taste and judgment will easily determine what is the peculiar style or tone of voice adapted to what he reads. He will be sensible that the style of Johnson-or of Sterne, of Milton or of Moore, requires an intonation which would be unsuitable to any of the others. He will be sensible that the tone which is suited to the first of these authors is serious and didactic; that of the second, terse, pointed, and touching; that of third, grand and sustained; and that of the fourth, light and playful, and not unfrequently mournful and plaintive. These tones,



therefore, he will endeavour to assume, by entering as much as possible into the sentiments of his author ; and he will further assist his intonation by adopting an appropriate rate of utterance, for extraordinary vehemence generally accelerates the utterance, though in hatred and malice it will often be slow and drawling.\*

In all *sacred reading* there should be a tone of seriousness ; but this must be considerably modified in the different parts of divine service. In prayer the tone should be deep, grave, and solemn ; the voice should be pitched a little below the middle notes ; the rate of reading slow, and the inflections but slightly marked.† In the reading of the Scriptures, there should be an appropriate variety of tone : in the Prophecies of the Old Testament, it should imitate the grandeur and sublimity of those inspired productions, and be full, lofty, and sustained ; in the historical parts it should be plain and easy, and in somewhat quicker time ; in the didactic parts distinct and impressive ; in the Epistles earnest and affectionate.

The following passage from *Fordyce's Art of Preaching*, describes the tones which are proper for a discourse from the pulpit, and furnishes

\* Some of the best exercises for acquiring variety of tone, are Collins's *Ode on the Passions*, and Dryden's *for St. Cecilia's Day*, both of which will be found, set to the music of speech, in *Chapman's Grammar*.

† *Chapman's Grammar*, p. 150.

some good hints for the delivery of other didactic and oratorical compositions:

“The powers of this engine I now speak of (namely, the voice), are no less various than wonderful. He that is master of it, will take care to give to every one of them its due operation, as occasion shall require. When, for instance, he would express or recommend the mild and amiable feelings of devotion or humility, his voice will dissolve into the most gentle, flowing, and insinuating sounds. When he would testify or inspire an indignation at vice, it will roughen into harsher and bolder tones. When he talks of the most venerable and stupendous objects of religion, or another world, he will compose it into a slow, majestic, solemn pronounciation. When he would warmly assert the interests of either, he will employ the most lively, pathetic, and invigorated accents. When he would describe or promote the meltings of repentance, or represent his grief for the follies and misery of mankind, he will melt into tender, plaintive, mournful measures. When his subject, on the other hand, leads to sentiments of joy or approbation, his notes will be soft and sweet, diffused and open.—In the *exordium*, or introductory part, his pronounciation will generally be sober, tranquil, and respectful, not only because there is commonly no passion in the composition of that part, but likewise in order both to gain his hearers, and husband his voice. It will be a little more animated, when

he proceeds to *explain*, to *propose*, or to *narrate*; but still equable and simple, without emotion or much variety. In short, he will keep to a native familiarity, somewhat resembling that of conversation; except where he hath occasion to relate events, or touch on circumstances that are interesting and moving. There, no doubt, his utterance will be more spirited and varied. It will be so, too, in *proving* and *amplifying*. It will then likewise be ready, voluble, powerful, penetrating. Again, in *refuting*, *remonstrating*, *reproving*, our preacher will assume a tone of conviction and authority: his articulation will be edged and pointed. Finally, when he arrives at the *application*, having entered on it after a considerable pause, and summoned up all his remaining force, he will then give way to a superior burst of religious vehemence, and like a flaming bomb bear down all before him: his voice will break forth with its whole pathos, pomp, and plenitude; every word will be a fresh attack, and all the most sounding and triumphant accents will at once ascertain his victory."

There are, however, but few discourses, to the peroration of which *vehemence* would be suitable. In the conclusion of a discourse, there should indeed be a tone of confidence, but seldom any vehemence; for it may be presumed that the preacher has already so far won the assent of his audience, that any appeal of this nature would be unnecessary. His manner in the peroration

should frequently be dignified and commanding; but it should frequently also be mild, fervent, and persuasive.

With reference also to another part of the above passage, it may be observed, that *remonstrance* requires not an *edged* and *pointed*, but rather a *smooth* delivery.

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## CHAPTER XIV.

## ACTION.

As there are certain tones of the voice, so are there also certain *looks* and *gestures*, appropriate to the expression of every passion, emotion, and sentiment. These looks and gestures are the language of nature, and ought therefore to be studied and imitated by every speaker, who wishes to convey the full force and spirit of what he delivers. With respect to the expression of the eye and of the features generally, no rules need be given. If the speaker only feel the sentiment which he is uttering, and assume the tone of voice which is appropriate to it, the proper expression of feature will follow spontaneously; for there is so strong a sympathy between the different parts of the frame, that it is almost impossible for the features to be expressive of one emotion, and the voice of another, at the same time.

With respect to *gesture* or *action*, there is more to be observed. It may be defined a just and elegant adaptation of every part of the body to the nature and import of the subject on which we are speaking. This accomplishment was deemed of so much consequence among the

Greeks and Romans, that no man was esteemed an orator, who did not excel in this particular. In our own country it is seldom much attended to—partly on account of the great difficulty of attaining to excellence, and partly from the phlegmatic disposition of the English, which makes them averse not only from attempting what is bold, animated, or varied, but even from tolerating it, when exhibited in others. The action of the ancient Greeks and Romans, and of the modern French and Italians, would to an English audience appear overcharged; and we must, in some degree, accommodate our practice to the national taste of our countrymen. But this is no reason why action should be neglected altogether. To be perfectly motionless while we are giving utterance to “thoughts that breathe and words that burn,” is not only depriving them of their necessary support, but rendering them unnatural and ridiculous. So natural indeed is some degree of action, that it may be affirmed to be impossible for any man to read or speak with spirit, without necessarily, and almost instinctively, placing his body in certain significant attitudes, or making some significant motions. He, therefore, who has not good action, will be sure to have such as is awkward and ungraceful.

As the *correction of defects* is always the first step towards the attainment of excellence, the speaker should at first be more solicitous to

avoid faults than to attain beauties.\* If, therefore, there be any thing in the attitude or action of his body in speaking, which either his own judgment, or that of his friends or instructor, condemns as ungraceful, he ought to apply himself to correct it. Nothing, for instance, can be in worse taste, than what may be called the parliamentary manner, the chief peculiarity of which is a jerking forward of the upper part of the body at every emphatic word, while the right hand "saws the air," with one unvaried and ungraceful motion. In young and inexperienced speakers it is a very common defect perpetually to shift the weight of the body from one foot to the other, or to *swing* backwards and forwards. This ought to be carefully avoided. An orator does indeed usually rest more on one foot than on the other, and in the more impassioned parts of a discourse he may recede a little backward or advance forward; but in general he should maintain a firm position and an erect attitude; and if he, at the same time, take care that there be nothing stiff or constrained in his attitude, he will be dignified and commanding, though he use but little action with his hands.

To avoid defects, however, is not every thing. It will be useful, therefore, to inquire, what are the best modes of action for the several kinds of public speaking.

\* Nec tam est enitendum, ut bona, quæ nobis data non sint, sequamur, quàm ut vitia fugiamus. *Cicero, Off. L. i. xxxi. 13.*

Gesture or Action has been divided into *three kinds*, Colloquial, Rhetorical, and Epic.\* *Colloquial action* is that which is appropriately used by those who deliver public lectures or orations from a book, in a sitting posture. In this situation the book, when not rested on the desk, should be held in the left hand, and a little action used with the right. Colloquial action requires principally simplicity and grace: precision will follow of course. It may occasionally demand something of energy and variety, but never magnificence or boldness. Being directly opposed to the epic, it differs from it essentially in the manner of the arm. Instead of the whole arm being unfolded, as in tragedy, in description, and sometimes in the more vehement passages of oratory, the upper arm, in colloquial action, is barely detached from the side, and the elbow, instead of the shoulder, becomes the principal centre of motion: hence the action must be short, and less flowing in every respect. It may also be observed, that the eyes should be taken as often as possible off the book, and directed to the audience. The three or four last words, at least, of every paragraph should be pronounced with the eye directed to one of the hearers.

*Rhetorical action* is that which is suited to all kinds of extemporaneous discourse. It requires energy, variety, simplicity, precision, and grace. In speaking extempore, we should be sparing of

\* Chapman's *Music of the English Language*, p. 182.



the use of the left hand, which, except in strong emotion, may, not ungracefully, hang down by the side, and be suffered to receive that slight degree of motion, which will necessarily be communicated to it by the action of the right hand. The ancients condemned all motion performed by the left hand alone, but this rule is, perhaps, too unqualified. The right hand, when emphasis is to be enforced, ought to rise diagonally from left to right, and then be propelled forward with the fingers open, and easily and differently curved; the arm should move chiefly from the elbow, the hand seldom be raised higher than the shoulder, and when it has executed its movement, it ought to drop down to the side, the utmost care being taken to keep the elbow from inclining to the body. We must be cautious, also, in all action but such as describes extent or circumference, to keep the hand, or lower part of the arm, from cutting the perpendicular line, which divides the body into right and left: but, above all, we must be careful to let the stroke of the hand, which marks force or emphasis, keep exact time with the force of pronunciation; that is, the hand must go down on the emphatic word, and on no other. Thus, in the execration of Brutus, in *Julius Cæsar*:

When Marcus Brutus grows so covetous,  
To lock such rascal-counters from his friends,  
Be ready, gods, with all your thunderbolts—  
Dash him in pieces.

Here the action of the arm, which enforces the emphasis, ought to be so timed, that the stroke of the hand may be given, or at least may begin, on the word *dash*: this will give a concomitant action to the organs of pronunciation, and the whole expression will thus be greatly augmented.\*

This downward stroke of the hand, indicative of force, is the principal action which is required in rhetorical gesture. It will not, however, suit the expression of every sentiment, nor every kind of sentence. Where *concession* is implied, one or both of the hands should be waved gently in a lateral direction, which action seems to say, 'I know that I am open to attack in this particular.' In *entreaty* the hands should be clasped fervently together before the breast, and then lowered from their first position. In *appeal* they should be pushed forward, with the palms turned upward: and "where a *description* is to

\* This description of the *emphatic stroke* is taken from *Walker's Elements*, p. 280. The same thing is well described by Mr. Smart in the following terms:

"In lifting the arm the elbow should move first, and be kept constantly outwards from the body: the hand should not be bent at the wrist, but kept in a line with the lower arm; and the thumb should preserve its natural distance from the other fingers. This preparation for an emphatic stroke should always begin in due time, the arm gradually ascending with the current of pronunciation, till, at the moment the action is wanted, the hand is brought down with a sudden spring."—*Practice of Elocution*, p. 68.

be made, which comprehends any reference to relative situation, length, breadth, depth, distance, space, motion, or manner of action, they will move in a variety of directions, as the picture of the objects in the speaker's mind may prompt."\*

The *epic* or *tragic* style of action requires natural and acquired powers of the highest order, on the part of the speaker. It demands magnificence and boldness, in addition to all the other qualities which belong to rhetorical gesture. The compositions which call for it, are tragedy, epic poetry, lyric odes, and sublime description.

Of these three styles of action, the rhetorical is that which properly belongs to *the pulpit*, that is, to the delivery of the discourse, for the other parts of the service scarcely admit of any action whatever. But the preacher must beware of adopting a style which is too bold and diversified. There is a certain chastity and sobriety of manner, from which he ought never to depart. He must be animated and energetical, and at the same time serious and dignified, recollecting the sanctity of the place in which he is speaking, and filled with a deep sense of the importance of the subjects on which he is addressing his audience. When the left hand is not in action, instead of hanging by the side, it may rest from time to time on the ledge of the pulpit; and the

\* *Smart's Theory of Elocution*, p. 134.

right may occasionally occupy a similar position on the other side, particularly in the commencement of the discourse, where there is no occasion for action, and where the speaker ought to look calmly and steadily at his audience, with the view of fixing their attention. In the progress of his discourse, the preacher must adopt a variety of action, suited to the style and the sentiment of what he is speaking. In the more earnest and persuasive passages, he may lean on the cushion of his pulpit, with his left arm placed across his breast, and his right in front of it, with the hand and fingers extended forward, and using a gentle action; or he may lean with both arms extended forward, and the hands clasped together: and when standing erect, he must not omit to turn partially round, sometimes to one side, and sometimes to the other, in order that a seeming attention may be paid to every part of his audience.

These directions are grounded on the supposition, that the discourse is delivered *without notes*; for this is the only mode, in which it can be delivered so as to produce its proper effect, since it is thus only that the preacher will feel completely at his ease. He who preaches from notes, will be perpetually embarrassed between his book and his audience: his action will consequently be stiff and unnatural, and the current of his feelings will be frozen in the utterance. The only true style of preach-

ing is that without book; and he who wants either courage or perseverance to acquire the power of doing this, (whether *extempore* or *memoriter* is comparatively of little consequence,) must lay no claim to the merit of making his profession as useful and efficient as it may be made.\*

In order to succeed well in delivery, a speaker ought to guard against a certain flutter of spirits, which is peculiarly incident to those who begin to speak in public. He must endeavour to be collected and master of himself; he must be wholly engaged in his subject, and be possessed with a conviction, that what he has to say merits

\* He who wishes to see good models of pulpit oratory, must not look for them at home, for our English style is radically bad; it is unworthy of us as a polished and an enlightened people; he must turn his steps to France and Switzerland, and he will there behold specimens of sacred oratory, as perfect in their kind as was the speaking of Erskine at the bar, or the acting of Kemble on the stage. I mean not to affirm, that these preachers, taken as a body, are without their defects; far from it. I freely acknowledge, that in some of them there is a want of that calmness and repose, and of that impressive solemnity, which are so essential to the pulpit. But some I could name, who unite in themselves all that is noble and commanding, with all that is graceful, animated, and affecting. I have myself sat under these men with a degree of edification, for which I shall ever feel grateful; and I can give no better advice to those who are studying for the church, than that they should see with their own eyes, and hear with their own ears, these most instructive models of what a preacher ought to be.

the attention of his audience. He must have a certain degree of *confidence*; but it must be a *modest* confidence: otherwise his hearers will be offended by his presumption, instead of being convinced by his arguments, or persuaded by his exhortations.

Before closing this chapter, it may be well to advert to a practice, which is now happily less common than it used to be, namely, that of requiring boys at school to *act plays*. Mr. Walker, in his *Academic Speaker*, p. xii, gives it as his opinion, that the acting of a play is not so conducive to improvement in elocution, as the speaking of single speeches. "In the first place," he observes, "the acting of plays is, of all kinds of delivery, the most difficult, and therefore cannot be the most suitable exercise for boys at school. In the next place, a dramatic performance requires so much attention to the deportment of the body, so varied an expression of the passions, and so strict an adherence to character, that elocution is in danger of being neglected: besides, exact propriety of action, and a nice discrimination of the passions, however essential on the stage, are but of secondary importance in a school. It is a plain, open, distinct, and forcible pronunciation which schoolboys should aim at; and not that quick transition from one passion to another, that archness of look, and that *jeu de théâtre*, as it is called, so essential to a tolerable dramatic exhibition, and which actors

themselves can scarcely arrive at. In short, it is speaking, rather than acting, which schoolboys should be taught; while the performance of plays is calculated to teach them acting rather than speaking."

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## CHAPTER XV.

## CONCLUSION.

THUS has it been attempted to bring together the most necessary rules for acquiring a just and natural elocution. To some persons these rules may appear insufficient, to others they may appear too numerous and too minute. To the former it may be replied, that it is impossible to lay down directions which shall apply to every case that may occur; and that in this, as in every other art, after general principles have been explained, and their most important applications pointed out, much must still be left to the taste and judgment of the reader. To the latter class of objectors the author must repeat his conviction, (a conviction founded on experience,) that the study of rules and of principles is the only method, by which a good style of reading can be acquired; and he further requests, that they who are discouraged by the multiplicity of the directions contained in this work, will at first confine themselves to the simplest and the most important, and afterwards proceed to those of less obvious consequence, or of more difficult application.



The learner should make himself familiar with the subject of pause and inflection, before he proceeds to any of the higher parts. He should begin with marking two or three pages of some book every day, with all the rhetorical pauses, and with the principal inflections, either making a distinct reference to, or at least bearing in mind, the rule according to which each mark is affixed. The piece thus marked he should repeatedly read aloud, till he can deliver it with all the pauses and inflections which he has assigned to it. When, by exercises of this kind, he has attained a facility in discovering the pauses and inflections which good reading requires, he must enter on the subject of organic emphasis and quantity, and endeavour to give a rhythmical flow to his sentences. He must then study the emphasis of sense, that of force, and the weak emphasis, together with the modulation and management of the voice; and, lastly, he must add to the more essential qualities of delivery the graces of intonation and gesture. By thus proceeding from the simple to the difficult, from the essential to the ornamental, the learner will not fail to acquire the art of reading and speaking well. Difficulties, which at first appeared insurmountable, will gradually vanish, and the power and skill which are acquired, will operate as a stimulus to the acquisition of more.

In order to read well, it is necessary that the eye should be carried forward at least a line

before the voice, since it is thus only that the structure of the sentence can be perceived, and the spirit of the author caught. A practised reader will by this means be enabled not only to give to every sentence the proper pauses, inflections and emphases, but to superadd that intonation, which is most suitable to the style and matter of what he is delivering. But although (by the kind of *visus eruditus* which he possesses) a practised reader will read well at sight, it is not advisable that this should be attempted by beginners. What they have to read out to a number of persons, ought by all means to be read over first to themselves, in order that they may comprehend the structure of the most complicated sentences, adjust the inflections of those parts which admit of the greatest variety, and discern the full scope and spirit of the whole.

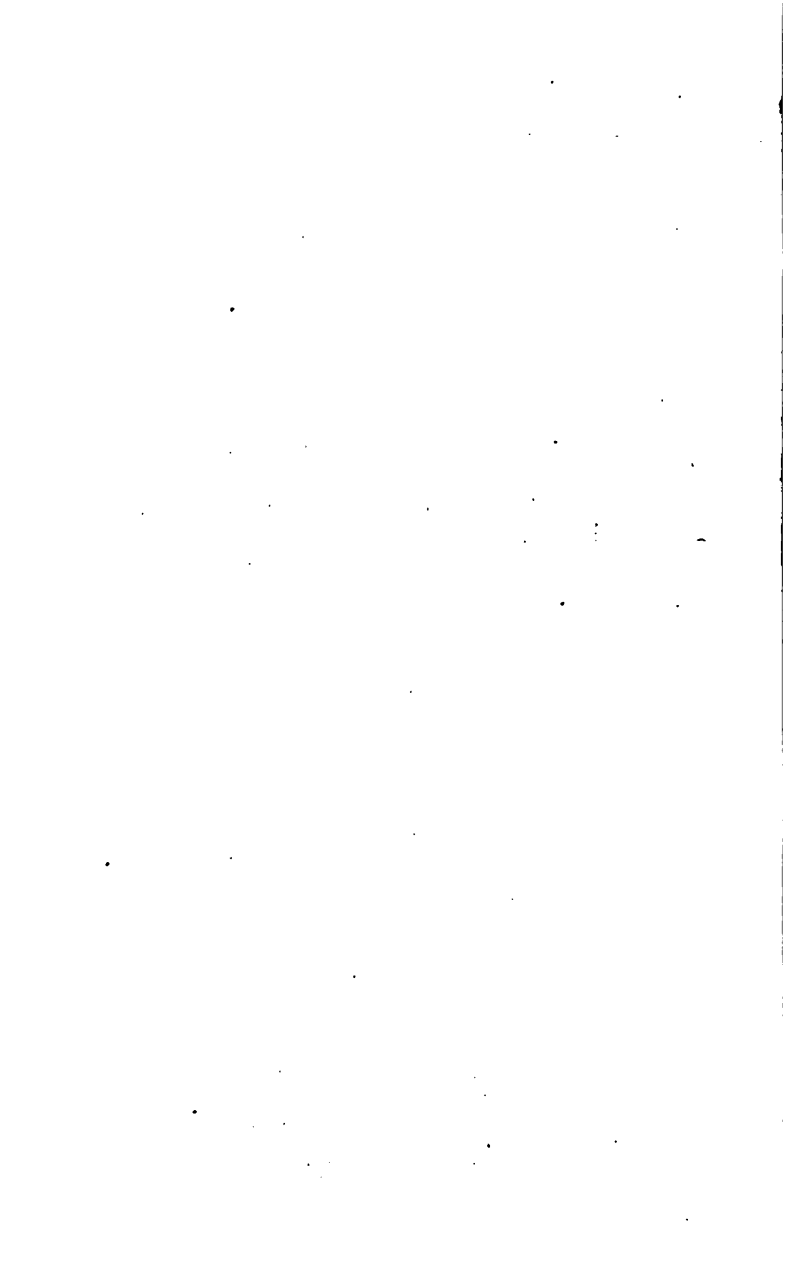
It only remains to be observed that, in order to ensure success in this as in every other pursuit, the student must bestow upon it the most close and persevering attention. He must study, and he must re-study the rules which are given him. He must keep the subject in view in the course of his general reading, and in his intercourse with the world. He must bring to the test of rule the manner of different speakers, and copy only what is decidedly excellent; and if, either from a deficiency of natural power, or from the want of good models, or from any other cause, he be precluded from attaining the higher graces of elocution, he

need not despair of correcting obvious defects, and of acquiring a manner of delivery which is just, natural, and forcible.

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The Author takes this opportunity of recommending as a most useful book for the practice of Elocution, *The School Anthology; or, Selections for Reading and Recitation, in Prose and Verse.* By J. H. BRANSBY. London: Baldwin. 1831.

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the attention of his audience. He must have a certain degree of *confidence*; but it must be a *modest* confidence: otherwise his hearers will be offended by his presumption, instead of being convinced by his arguments, or persuaded by his exhortations.

Before closing this chapter, it may be well to advert to a practice, which is now happily less common than it used to be, namely, that of requiring boys at school to *act plays*. Mr. Walker, in his *Academic Speaker*, p. xii, gives it as his opinion, that the acting of a play is not so conducive to improvement in elocution, as the speaking of single speeches. "In the first place," he observes, "the acting of plays is, of all kinds of delivery, the most difficult, and therefore cannot be the most suitable exercise for boys at school. In the next place, a dramatic performance requires so much attention to the deportment of the body, so varied an expression of the passions, and so strict an adherence to character, that elocution is in danger of being neglected: besides, exact propriety of action, and a nice discrimination of the passions, however essential on the stage, are but of secondary importance in a school. It is a plain, open, distinct, and forcible pronunciation which schoolboys should aim at; and not that quick transition from one passion to another, that archness of look, and that *jeu de théâtre*, as it is called, so essential to a tolerable dramatic exhibition, and which actors



themselves can scarcely arrive at. In short, it is speaking, rather than acting, which schoolboys should be taught; while the performance of plays is calculated to teach them acting rather than speaking.”

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## CHAPTER XV.

## CONCLUSION.

THUS has it been attempted to bring together the most necessary rules for acquiring a just and natural elocution. To some persons these rules may appear insufficient, to others they may appear too numerous and too minute. To the former it may be replied, that it is impossible to lay down directions which shall apply to every case that may occur; and that in this, as in every other art, after general principles have been explained, and their most important applications pointed out, much must still be left to the taste and judgment of the reader. To the latter class of objectors the author must repeat his conviction, (a conviction founded on experience,) that the study of rules and of principles is the only method, by which a good style of reading can be acquired; and he further requests, that they who are discouraged by the multiplicity of the directions contained in this work, will at first confine themselves to the simplest and the most important, and afterwards proceed to those of less obvious consequence, or of more difficult application.

The learner should make himself familiar with the subject of pause and inflection, before he proceeds to any of the higher parts. He should begin with marking two or three pages of some book every day, with all the rhetorical pauses, and with the principal inflections, either making a distinct reference to, or at least bearing in mind, the rule according to which each mark is affixed. The piece thus marked he should repeatedly read aloud, till he can deliver it with all the pauses and inflections which he has assigned to it. When, by exercises of this kind, he has attained a facility in discovering the pauses and inflections which good reading requires, he must enter on the subject of organic emphasis and quantity, and endeavour to give a rhythmical flow to his sentences. He must then study the emphasis of sense, that of force, and the weak emphasis, together with the modulation and management of the voice; and, lastly, he must add to the more essential qualities of delivery the graces of intonation and gesture. By thus proceeding from the simple to the difficult, from the essential to the ornamental, the learner will not fail to acquire the art of reading and speaking well. Difficulties, which at first appeared insurmountable, will gradually vanish, and the power and skill which are acquired, will operate as a stimulus to the acquisition of more.

In order to read well, it is necessary that the eye should be carried forward at least a line

before the voice, since it is thus only that the structure of the sentence can be perceived, and the spirit of the author caught. A practised reader will by this means be enabled not only to give to every sentence the proper pauses, inflections and emphases, but to superadd that intonation, which is most suitable to the style and matter of what he is delivering. But although (by the kind of *visus eruditus* which he possesses) a practised reader will read well at sight, it is not advisable that this should be attempted by beginners. What they have to read out to a number of persons, ought by all means to be read over first to themselves, in order that they may comprehend the structure of the most complicated sentences, adjust the inflections of those parts which admit of the greatest variety, and discern the full scope and spirit of the whole.

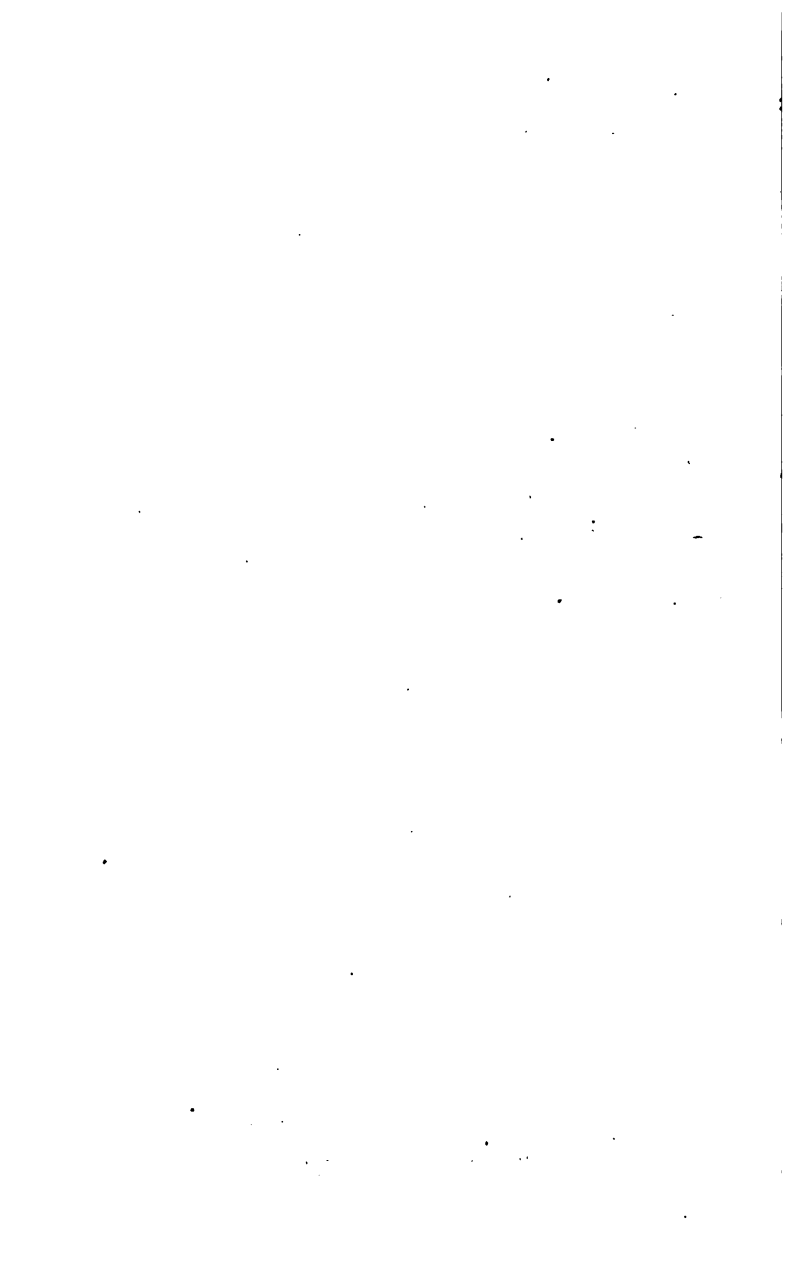
It only remains to be observed that, in order to ensure success in this as in every other pursuit, the student must bestow upon it the most close and persevering attention. He must study, and he must re-study the rules which are given him. He must keep the subject in view in the course of his general reading, and in his intercourse with the world. He must bring to the test of rule the manner of different speakers, and copy only what is decidedly excellent; and if, either from a deficiency of natural power, or from the want of good models, or from any other cause, he be precluded from attaining the higher graces of elocution, he

need not despair of correcting obvious defects, and of acquiring a manner of delivery which is just, natural, and forcible.

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The Author takes this opportunity of recommending as a most useful book for the practice of Elocution, *The School Anthology; or, Selections for Reading and Recitation, in Prose and Verse.* By J. H. BRANSBY. London: Baldwin. 1831.

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the attention of his audience. He must have a certain degree of *confidence*; but it must be a *modest* confidence: otherwise his hearers will be offended by his presumption, instead of being convinced by his arguments, or persuaded by his exhortations.

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